

**SCHOOL OF MUSIC, THEATRE AND DANCE**  
OAKLAND UNIVERSITY

# **Symphonic Band**

*and*

# **Wind Symphony**

**Dr. Pamela L. Klena, conductor**  
**Dr. Gregory Cunningham, conductor**

**Dr. Joe Shively, guest conductor**  
**Mr. Jacob Greenwood, guest conductor**

**Tuesday, November 23, 2021 at 7:30 p.m.**  
**Varner Recital Hall**

*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.*

**Symphonic Band Program**

Dr. Pamela L. Klena, conductor

*Hamamatsu March*

Yasuhide Ito  
(1960-)

*Brigid's Cross*

JaRod Hall  
(1991-)

*A Mother of A Revolution!*

Omar Thomas  
(1984-)

*Dr. Joe Shively, guest conductor*

*Declaration and Dance*

William Owens  
(1963-)

**Wind Symphony Program**

Dr. Gregory Cunningham, conductor

*Metal*

Brian Balmages  
(1975-)

*Mr. Jacob Greenwood, conductor*

*Il Covegno*

Amilcare Ponchielli / edited by Henry Howey  
(1834-1886)

Marissa Lockwood and Austin Chasnick, *clarinet soloists*

*Winners of the 2019-2020*

*Oakland University Band Concerto Competition*

*I Vow To Thee, My Country*

Gustav Holst / arranged by Geoffrey Knorr  
(1874-1934)

*Sound and Smoke*

Viet Cuong  
(1990-)

- i. feudal castle lights
- ii. avalanche of eyes

*The Free Lance (On To Victory)*

John Philip Sousa  
(1854-1932)

## Program Notes



### **Hamamatsu March by Yasuhide Ito**

ITO Yasuhide, professor at Senzoku Gakuen College of Music, has earned international acclaim for his compositional endeavors. His more than 1000 works include 90-plus wind band scores. "Gloriosa" (1990 Ongaku No Tomo Sha; Bravo Music, international distributor) is one of the most frequently performed masterworks in the world, having the distinction of appearing in a standard Japanese high school music textbook. His "Festal Scenes" (TRN) saw its US premiere with Ito himself conducting, marking his first international appearance at the 1987 ABA-JBA joint convention. Ito's compositional talent covers a variety of musical media. His piano ensemble series, "Guru-guru Piano" (Ongaku No Tomo Sha, 8 volumes) expands the scope of four-handed performance. His 2001 opera "Mr. Cinderella" received much critical acclaim and greatly impacted the Japanese opera scene. By request from his hometown of Hamamatsu, he composed music for the official city song rededicated in 2007. In honor of those affected by the tragic East Japan Earthquake, Ito collaborated with famous poet Ryoichi Wago, offering songs of gifts and prayer. His kindness and generosity through music has touched many lives. Ito's distinguished musical career includes guest conducting the Tokyo Kosei Wind Orchestra for their 'Asian Concert Tour 2002' on behalf of maestro Frederick Fennell, and the International Youth Wind Orchestra at WASBE 2005 in Singapore. He is in high demand as a guest conductor, clinician, lecturer, and educator in Asian countries such as Taiwan, Hong Kong, Korea and Singapore, and gives clinics for WASBE and other band festivals worldwide. Ito was born in Hamamatsu, Shizuoka Prefecture, Japan in 1960. His musical career began with childhood piano lessons and later compositional studies while in high school. He graduated from the Tokyo University of Fine Arts and Music with a bachelor of music degree in composition. Ito's musical talent has been recognized through awards at the Shizuoka Music Competition (piano, first prize, 1980), Japan Music Competition (composition, third prize, 1982), the Competition for Saxophone Music (1987) and the Bandmasters Academic Society of Japan (the Academy Prize, 1994; Research Branch Prize, 2012). His works are published by ItoMusic Publications and distributed worldwide by Bravo Music Co. Ltd. Hamamatsu March has its premiere recording on May 13th, 2007 when my hometown of Hamamatsu became a consolidated metro area, a new city song was commissioned, with words by Nozomu Hayashi and music by myself. This concert march is based on the city song. Halfway into the march, the city song appears as a 12/8 melody. The main section of the march has a signal bugle as used to promote the annual Hamamatsu Festival in the month of May. The people of Hamamatsu are thrilled by the sound of the bugle call so dear to their hometown.

*- Program Notes by Yasuhide Ito*



### **Mother of A Revolution! by Omar Thomas**

Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," the music of Omar Thomas continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider. Hailed by Herbie Hancock as showing "great promise as a new voice

in the further development of jazz in the future," educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZZCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Assistant Professor of Composition and Jazz Studies at The University of Texas at Austin. Omar's music has been performed in concert halls the world over. 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 Mens' Choruses, and the Colorado Symphony Orchestra, in addition to a number of the country's top collegiate music ensembles. Omar has had a number of celebrated singers perform over his arrangements, including Stephanie Mills, Yolanda Adams, Nona Hendryx, BeBe Winans, Kenny Lattimore, Marsha Ambrosius, Sheila E., Raul Midon, Leela James, Dionne Warwick, and Chaka Khan. His work is featured on Dianne Reeves's Grammy Award-winning album, "Beautiful Life." Omar's first album, "I AM," debuted at #1 on iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. His second release, "We Will Know: An LGBT Civil Rights Piece in Four Movements," has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "thought provoking, multi-layered masterpiece" which has "put him in the esteemed category of great artists." "We Will Know" was awarded two OUTMusic Awards, including "Album of the Year." For this work, Omar was named the 2014 Lavender Rhino Award recipient by The History Project, acknowledging his work as an up-and-coming activist in the Boston LGBTQ community. Says Terri Lyne: "Omar Thomas will prove to be one of the more important composer/arrangers of his time."

This piece is a celebration of the bravery of trans women, and in particular, Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space. We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen. This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 50th anniversary of the Stonewall uprising.

*-Program Notes by Omar Thomas*



### **Brigid's Cross by JaRod Hall**

A graduate of the University of North Texas in Denton, Texas, JaRod Hall is an active performer, educator, and composer/arranger in the DFW metroplex. Upon graduation, he immediately served as interim assistant band director at Berkner HS in Richardson, Texas. There he was in charge of the Concert Band I, assisted with both jazz ensembles, and instructed two beginner brass classes at Forestridge and Richland elementary schools. Under his direction and with the help of a very supportive staff, Berkner's CB 1 earned sweepstakes in the 2015 UIL Concert and Sightreading contest. JaRod has been a part of many ensembles such as the North Texas Wind Symphony and Symphonic Band, 3 O' Clock Lab Band, Carrollton Wind Symphony, Metropolitan Winds, and during his time in high school the Texas All-State Symphonic Band (2007 – 09) and Jazz Band (2010). In 2013 he served as Drum Major for the Crossmen Drum and Bugle Corps in San Antonio, Texas for their show Protest. In the summer of 2014, JaRod was fortunate to be chosen for the Disneyland All-American College Band, a marching/jazz based 21-member ensemble selected from the finest collegiate musicians in the country. It was through this program that he truly learned the profound effect music can have on our lives. JaRod's composition medium of choice is the concert band; however, he has had works performed from various ensembles, including the Disneyland All-American College Band, UNT vocal group "The Green Tones", the UNT Green Brigade Marching Band, the UNT Basketball Band, the Carrollton Wind Symphony, Wakeland High School Wind Symphony and Concert Bands, and the Griffin Middle School Symphonic Band. JaRod has been arranging music for the Green Brigade perennially since 2013.

This beautiful work draws inspiration from Celtic folklore. Solemn and pure, the music lines pine for safety and refuge as they invoke the power of Brigid, the goddess of spring. The colors of the opening percussion and woodwinds will instantly engage, and the full band sections will move the audience. Simplicity interacts with lush harmonies, resolving into incredible moments of power and unbridled expression.

- Program Notes from FJH Music Company, Inc.



### **Declaration and Dance by William Owens**

William Owens (b. 1963) is a native of Gary, Indiana. He is a seasoned music educator and very active as a composer, clinician and conductor throughout the United States and Canada. His compositional style for young ensembles displays a keen, practical approach which has firmly established him as a leader in the field. Since 1993, Mr. Owens has written over 200 commissioned and published works for concert band, string orchestra and small ensemble. His music is performed and appears on required music lists nationally and abroad. Principal commissions include those from the California Band Directors Association, the Iowa Bandmasters Association, the South Plains College (TX) Department of Fine Arts, the College of Charleston (SC) and Phi Beta Mu International Bandmasters Fraternity. Several of his works including *The Blue Orchid* and *Maesong* have been recorded and analyzed in educational text by the GIA series *Teaching Music Through Performance in Band*. Other works such as *Carpathia*, *Summit Fanfare*, *The Taboka Galop* and *Tudor Sketches* have become staples of the young band repertoire. William is a 1985 graduate of Chicago's VanderCook College of Music and the recipient of numerous awards and grants for composition. In 2014, he was recognized by the Texas Bandmasters Association as the Feature Composer and named *Distinguished Alumnus* by his Alma Mater.

Professional memberships include the *American Society of Composers Authors and Publishers* (ASCAP), the *Texas Music Educators Association* (TMEA), the *Association of Texas Small School Bands* (ATSSB) and *Phi Beta Mu* International Bandmasters Fraternity. In January 2014, William formally retired from duty as a band director in Texas after 30 years. His spare time interests include sightseeing and reading, particularly motivational material and Presidential biography. A proud Chevrolet Corvette owner/enthusiast, he holds membership with *Cowtown Vettes*, a non-profit service organization in the Dallas/Fort area. William resides in Fort Worth, TX with his wife and best friend, Georgia.

An exuberant fanfare opens *Declaration and Dance* before a brisk allegro dance ensues, showcasing the energy and technical facility of all sections. The music then moves into an expressive slow passage, revealing rich harmonies and tone colors before reassuming the original allegro tempo and driving to a rousing finale.



### **Metal by Brian Balmages**

Brian Balmages (b. 1975) is an award-winning composer and conductor, whose music has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and was awarded the inaugural James Madison University Distinguished Alumni Award from the

School of Visual and Performing Arts. In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's sixth president, Dr. Julio Frenk. As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as band and orchestra engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

The composer writes: *Metal* was inspired by two different types of "metal." The first type manifests 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 second inspiration actually comes from the genre of "heavy metal." 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.



### **Il Convegno by Amilcare Ponchielli**

*Il Convegno* (The Conference) is the only piece that Ponchielli recycled into three different performance mediums. Composed for two clarinets and piano before 1857, it was published by the firm of F. Lucca. Fred Ormand, Professor Emeritus of Clarinet at the University of Michigan, prepared the first wind band version of *Il Convegno* based on an earlier symphony orchestral version, with this evening's edition assembled by Henry Howey.

Ponchielli gained much experience as the bandmaster (*capobanda*) in Piacenza and Cremona, arranging and composing over 200 works for wind band. Notable among his original compositions are the first-ever concerto for euphonium (*Concerto per Flicornobasso*, 1872), fifteen variations on the Neapolitan song *Carnevale di Venezia*,

and a series of festive and funeral marches that resound with the pride of the newly unified Italy. The ballet *Le Due Gemelle* (1873) confirmed Ponchielli's success.

*Program note from windrep.org*



### **I Vow To Thee, My Country by Gustav Holst**

Thaxted is a hymn tune by the English composer Gustav Holst based on the stately theme from the middle section of the Jupiter movement of his orchestral suite *The Planets* and named after Thaxted, the English village where he resided much of his life. He adapted the theme in 1921 to fit the patriotic poem "I Vow to Thee, My Country" by Cecil Spring Rice, but that was as a unison song with orchestra. It did not appear as a hymn-tune called Thaxted until his friend Ralph Vaughan Williams included it in *Songs of Praise* in 1926.

Geoff Knorr, the arranger of this hymn setting, is an American composer of music for media and the concert hall. He has worked as a composer, orchestrator, sound designer, and mixing engineer on many video game titles, including *Civilization VI*, *Civilization: Beyond Earth - Rising Tide*, *Civilization: Beyond Earth*, and *Civilization V*, among others. His recent work on the *Civilization* series has garnered numerous industry nominations and awards. Notably, the soundtrack for *Civilization: Beyond Earth* won the 2014 IFMCA Best Original Score for a Video Game or Interactive Media award. His music has been performed by the National Symphony, Vancouver Symphony, Minnesota Orchestra, Oregon Symphony, Hartford Symphony Orchestra, and Atlanta Symphony Youth Orchestra. Geoff also teaches an introductory course in sound and music for video games at the Peabody Institute in Baltimore. Geoff is a graduate of the Peabody Institute, having received a BM and MM in Music Composition and BM in Recording Arts and Sciences. While at Peabody, he studied with composers Christopher Theofanidis and Michael Hersch.

*Program note from geoffknorr.com*



### **Sound and Smoke by Viet Cuong**

Both the title and concept of *Sound and Smoke* were derived from a line from Johann Wolfgang von Goethe's play *Faust*, when Faust equates words to "mere sound and smoke" and declares that "feeling is everything." Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe's conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (feudal castle lights), blurs the many different timbres of the ensemble to create a resonant and slowly "smoldering" effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (avalanche of eyes), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced toccata. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed.

The original concept of "sound and smoke" unifies these two otherwise dissimilar movements; often times ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.

Called "alluring" and "wildly inventive" by *The New York Times*, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his upcoming projects include a concerto for Eighth Blackbird with the United States Navy Band. Viet also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a snare drum solo, percussion quartet concerto, and, most recently, a double oboe concerto. He is currently the California Symphony's Young American Composer-in-Residence, and recently served as the Early Career Musician-in-Residence at the Dumbarton Oaks. Viet holds degrees from the Curtis Institute of Music (AD), Princeton University (MFA), and Peabody Conservatory (BM/MM).

*Program note from vietcuongmusic.com*



### **The Free Lance March (On To Victory) by John Phillip Sousa**

People are usually aware of Sousa's prodigious creation of marches, but they are generally unaware of the vast array of suites, songs, waltzes, humoresques, and arrangements he produced. *The Free Lance* was one of 15 operettas. The title comes from Middle Age knights with lances who were independent and could choose for whom they would work. First produced in 1905, the story does stretch belief. The bankrupt kingdoms of Braggadocia and Graftiana, each seeking the other kingdom's wealth, sought a marriage of their daughter and son, respectively. The Prince and Princess, unhappy with the

proposed marriage, run away independently. The kingdoms force Griselda, a goose girl, to impersonate the Princess. A goatherd, Sigmund, would take the Prince's place in the ceremony. Since these two happen to be already husband and wife, they see no problem in the arrangement. After the ceremony, each country discovers the poverty of the other and war is declared. Meanwhile, the real Prince and Princess meet each other, disguised as peasants, and fall in love. Sigmund arranges to hire himself out to each country as a "free lance" soldier. He cleverly manipulates the battle so that neither side can win and a truce is called. He demands a ransom from each country, which cannot be met, so he proclaims himself as ruler of both countries. The true Prince and Princess are too much in love to care about ruling.

In 1906, Sousa utilized the song *On to Victory* as the central theme for ***The Free Lance March***, incorporating many other musical motifs from the operetta. This was the only march Sousa composed that year, because he devoted significant time and effort into campaigning for composers' royalties on recordings. This effort formed a foundation for our current copyright laws.

*Program note by Foothill Symphonic Winds*

### **About tonight's soloists**

Marissa Lockwood is currently a senior at Oakland University majoring in psychology and minoring in chemistry, biology, and studying clarinet with Dr. George Stoffan. At Oakland, Marissa plays in the Oakland Wind Symphony and Symphonic Band, the Oakland Symphony Orchestra, and several community bands including the Southeast Michigan Wind Ensemble, Clarkston Alumni Band, and Clarkston Community Band. Marissa has been teaching private lessons since high school, and also loves working with marching bands in the area. Marissa was the principal clarinet of the 2018 and 2019 Michigan Intercollegiate Honors Band, and has won the 2018 Cornerstone University Concerto Competition, 2019 Hope College Featured Soloist Competition, and 2020 Oakland University Band Concerto Competition. She has performed for many clarinetists including Michael Dean, Ralph Skiano, Joel Schekman, Mark Nuccio, John Bruce Yeh, Lawrie Bloom, Pascual Martinez, Nicolas Baldeyrou, Ixi Chen, and André Moisan.

Austin Chasnick is currently in his fourth year studying Music Education and Clarinet Performance with a Music Theory Minor. As a student of Dr. Stoffan, Austin studies a wide range of repertoire including notable chamber and orchestral excerpts. He has participated in masterclasses with Frank Cohen, Jonathan Holden, Michael Dean, Mark Nuccio, John Bruce Yeh, Gregory Raden, and Stephen Williamson. Austin also got the opportunity to study under Ralph Skiano, principal clarinetist of the Detroit Symphony Orchestra, while Dr. Stoffan was on sabbatical. Austin currently plays with the Oakland University Wind Symphony and the Oakland Symphony Orchestra. At Oakland University, Austin has positions in the National Association for Music Education at Oakland University collegiate chapter and the Phi Mu Alpha - Sigma Nu chapter. He teaches private lessons and works as a staff member for the Lamphere High School Marching Band. Austin was honored as the 2019 Oakland University Band Concerto Competition winner and is excited to finally get a chance to perform the piece live.

## About the conductors



**Dr. Joe Shively** currently serves as Associate Dean of the College of Arts and Sciences and Associate Professor of Music Education. He has taught a wide range of music education courses including instrumental music education methods, marching band methods, contemporary trends in music education, and research in music education, and previously served on the faculties of Kansas State University and the University of North Carolina at Greensboro.

He holds degrees in music education from Limestone College and the University of Illinois. While at Illinois, Dr. Shively served as Associate Editor of the *Bulletin of the Council for Research in Music Education*, Coordinator of Band Programs for the Office of Continuing Education and Public Service in Music, and taught music education courses.

Before beginning graduate study, he served as Director of Bands at Lewisville High School and Middle School and Clover High School in South Carolina. Dr. Shively has served as an adjudicator, arranger, clinician, drill designer, and program consultant for concert bands, jazz bands, marching bands, and orchestras throughout the United States. He is active as a conductor and clinician with middle school and high school bands, as well as honor bands, throughout Michigan. He also serves as a regular guest conductor with the Oakland University Wind Symphony and Oakland University Symphonic Band.

His publications on constructivist learning approaches include chapters in *Dimensions of Musical Learning and Teaching* (National Association for Music Education: MENC), *Musical Understanding*, (Canadian Music Educators Association), and *Questioning the Music Education Paradigm*, also published by CMEA, as well as articles in *Arts Education Policy Review*, *The Media Journal of Music Education*, *Kansas Music Review*, and *Michigan Music Educator*. Most recently, he contributed a chapter titled “Navigating Music Teacher Education Toward Humane Ends,” for *Humane Music Education for the Common Good* (Indiana University Press, 2020).

Additionally, Dr. Shively currently serves on the Board of Advisors for the National Conference on Percussion Pedagogy, helping to develop the National Standards for Percussion Equipment and Facilities and the Marimba Performance Standards. Having made presentations across the US, as well as in Canada, Japan, and Uganda, his areas of interests include constructivist learning and teaching, instrumental music, teacher education, and philosophy.



**Dr. Pamela L. 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. 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 21<sup>st</sup> 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.



**Mr. 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.



**Dr. Gregory Cunningham** is Director of Bands, Professor of Music, and Instrumental Music Program Coordinator at Oakland University, where he conducts the Oakland University Wind Symphony, teaches undergraduate and graduate coursework in instrumental conducting, and serves as Music Director of the Oakland Symphony Orchestra, a regional orchestra in residence at OU. Beginning 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 one of eight collegiate bands, invited through blind peer review, to perform at last year's 2018 College Band Directors National Association North Central Conference.

Prior to his appointment at OU in 1997, Gregory was the Doctoral Conducting Intern at the University of Illinois in Urbana-Champaign (1994-1997). During his residency, Cunningham taught courses in conducting, served as a staff conductor within the University of Illinois Band Department, was an Editorial Assistant for the Journal of the Council of Research in Music Education, made appearances as guest conductor with the Champaign-Urbana and Illini Symphony orchestras, and performed as the Principal Conductor of the Springfield-based (IL) Sangamon Valley Youth Symphony and Sangamon Valley Youth Chamber Orchestra.

From 2010 – 2015, Dr. Cunningham served as Music Director and Principal Conductor of the Warren Symphony Orchestra, a regional professional orchestra located in Southeastern Michigan.

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.

## **Symphonic Band Personnel**

### **Flute**

Letty Costilla\*  
Caroline Wickersham  
Natalia Robb  
Alexandra Becker  
Adanna Walker  
Haley Horton  
Pamella Kraemer (Piccolo)  
Margaret Lanfear  
Brianna Rivard

### **Oboe**

Yuki Harding

### **Clarinet**

Taylor West\*  
John Girard  
Robert Combs  
Hope Lewis  
Emily Laurence  
Marissa Lockwood  
Shane MacFadyen

### **Bass Clarinet**

Amber Brozowski  
Karlie Welch

### **Bassoon**

Olivia Friedenstab\*  
Zane Garrison Williams

### **Alto Saxophone**

Dallas Kelly\*  
Courtney Marshall  
Sada Reed

### **Tenor Saxophone**

Zofia Wagner

### **Baritone Saxophone**

Sydney Kloka

### **Horn**

Jessie Pruehs\*  
Derek Kolp  
William Riegel-Green  
Gabby DiCesare

### **Trumpet**

Parker Eckman\*  
Jacob Packard  
Zachary Oberdier  
Zachary Merkle  
Kole Micakaj  
Alexander Russ

### **Tenor Trombone**

Tristan Hughes\*  
Matthew Niemi  
James Wissbrun

### **Bass Trombone**

Noah McDonald

### **Euphonium**

Andrew Pettit\*  
Chris Warren  
Lumie Wellman  
Austin Meister

### **Tuba**

Brian Wiik\*  
Tarek Murray

### **Percussion**

Joshua Fuzi\*  
David Smit  
Mattheas Boelter  
James Donaldson  
Ben Moenssen  
John Musa

## Wind Symphony Personnel

### 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

### Bass Clarinet

Robert Combs\*

### Soprano Saxophone

Brant Ford\*

### Alto Saxophone

Brant Ford\*

Tyler Hewitt

### Tenor Saxophone

Ian Mahoney

### Baritone Saxophone

Jacob Beswick

### Horn

Derek Kolp\*

Mary Gass

Ethan Eliassen

Jesse Pruehs

### Trumpet

Alexis Dill\*

Anna Greyerbiehl

Jordan Berg

Thomas Corbett

Conlan Lang

### Trombone

Mabelynn Dill\*

Dustin Freeman

### 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\*

*Sigma Alpha Iota, a women's music fraternity, will be selling concessions immediately following the concert in the Recital Hall lobby. Please visit their table to purchase snacks or donate to their colony.*