

SCHOOL OF MUSIC, THEATRE AND DANCE
OAKLAND UNIVERSITY

Symphonic Band
and
Wind Symphony

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

Dr. David Denniston, horn soloist
Dr. Joseph Shively, guest conductor

Austin Chasnick, clarinet soloist
Tyler Hewett, alto saxophone soloist
Marissa Lockwood, clarinet soloist

Thursday, April 7, 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.

Symphonic Band Program

Dr. Pamela L. Klana, conductor

Mother of a Revolution! (2019) Omar Thomas
(1984-)

Dr. Joseph Shively, guest conductor

Diamond Tide (2015) Viet Cuong
I. Moderato (1990-)
II. Allegro

Morceau de Concert (1887/2013) Camille Saint-Saëns/José Luis Represas Carrera
(1835-1921)

featuring Dr. David Denniston, horn

With Heart and Voice (2000) David Gillingham
(1947-)

brief intermission

Wind Symphony Program

Dr. Gregory Cunningham, conductor

From Glory To Glory (2011) Kevin Walczyk
(b. 1964)

Il Covegno (c. 1857) Amilcare Ponchielli
edited by Henry Howey (2011)

featuring Austin Chasnick and Marissa Lockwood, clarinet
2020 OU Band Concerto Competition Winners

Concerto for Alto Saxophone and Orchestral Winds (1949) Ingolf Dahl
(1912 – 1970)

I. Recitativo
II. Adagio – passacaglia
III. Rondo alla marcia

featuring Tyler Hewett
2022 OU Band Concerto Winner

Symphony No. 4 (Bookmarks from Japan) (2012) Julie Giroux
(1961-)

Elsa's Procession to the Cathedral (1850/1938) Richard Wagner
from *Lohengrin* (1813-1883)

The Oakland University Symphonic Band proudly presents

An Interactive Concert Experience

Click the link below to discover supplemental information,
mood boards, student testimonials, poetry and more!

[INTERACTIVE CONCERT CONTENT](#)

Thank you for participating.

*This endeavor was entirely student-propelled in the hopes to
meet the needs of all audience members and engage listeners
in new in meaningful ways.*

We welcome your feedback regarding this experience **[HERE](#)**.

Program Notes



Mother of a Revolution! By Omar Thomas

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 Note 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."



Diamond Tide By Viet Cuong

A 2010 article published in Nature Physics details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure—40 million times the pressure we feel on Earth at sea level—is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on Earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools—just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for Diamond Tide, which utilizes the "melting" sounds of metallic water percussion and trombone glissandi throughout.

Program Note by Viet Cuong

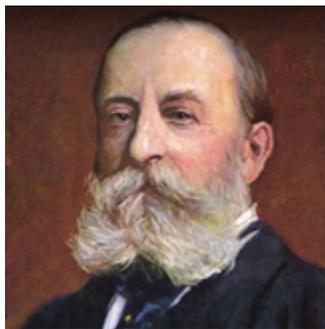
Called "alluring" and "wildly inventive" by The New York Times, the "irresistible" (San Francisco Chronicle) music of American composer Viet Cuong (b. 1990) has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Orchestra of St. Luke's, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art, and Library of Congress, and his works for wind ensemble have amassed hundreds of performances worldwide, including at Midwest, WASBE,

and CBDNA conferences. He was recently featured in The Washington Post's "21 for '21: Composers and performers who sound like tomorrow."

In his music Viet 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 percussion quartet concerto, tuba concerto, snare drum solo, and, most recently, a concerto for two oboes. This eclecticism extends to the range of musical groups he writes for, and he has worked with ensembles ranging from middle school bands to Grammy-winning orchestras and chamber groups. Viet is also passionate about bringing different facets of the contemporary music community together, and he will have opportunities to do so with an upcoming concerto for Eighth Blackbird with the United States Navy Band. He is the California Symphony's 2020-2023 Young American Composer-in-Residence.

Viet is an Assistant Professor of Music Composition and Theory at the University of Nevada, Las Vegas. He holds degrees in music composition from Princeton University (MFA/PhD), the Curtis Institute of Music (Artist Diploma), and the Peabody Conservatory (BM/MM). His mentors include Jennifer Higdon, David Serkin Ludwig, Donnacha Dennehy, Steve Mackey, Dan Trueman, Dmitri Tymoczko, Kevin Puts, and Oscar Bettison. During his studies, he held the Daniel W. Dietrich II Composition Fellowship at Curtis, Naumburg and Roger Sessions Fellowships at Princeton, and Evergreen House Foundation scholarship at Peabody, where he was also awarded the Peabody Alumni Award (the Valedictorian honor) and Gustav Klemm Award.

A scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals, Viet has been a fellow at the Orchestra of St. Luke's DeGaetano Institute, Minnesota Orchestra Composers Institute, Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composer Workshop, Cortona Sessions, and Copland House's CULTIVATE workshop. Viet has held artist residencies at Copland House, Yaddo, Ucross, the Atlantic Center for the Arts, and at Dumbarton Oaks, where he served as the 2020 Early-Career Musician-in-Residence. His music has been awarded the Barlow Endowment Commission, ASCAP Morton Gould Composers Award, Theodore Presser Foundation Award, Suzanne and Lee Ettelson Composers Award, Cortona Prize, New York Youth Symphony First Music Commission, Boston GuitarFest Composition Prize, and Walter Beeler Memorial Prize.



Morceau de Concert for Horn and Orchestra By Camille Saint Saëns

Camille Saint-Saëns (1835 – 1921) is together with Hector Berlioz the most significant French composer of the nineteenth century. He also numbers among the most productive French composers of that era and was active in almost every musical genre. Saint Saën's early start and his long life provided him with the time to write hundreds of compositions; during his career he wrote many dramatic works, including four symphonic poems, and thirteen operas, of which *Samson et Dalila* and the symphonic poem *Danse Macabre* are among his most famous. In all, he composed over 300 works!

Saint-Saëns also contributed voluminously to the French concertante literature; he wrote five piano concertos, three violin concertos, two cello concertos, and about twenty smaller concertante works for soloist and orchestra, including a colorfully orchestrated piano fantasy, *Africa*; the *Havanaise* and the *Introduction and Rondo capriccioso* for violin and orchestra; and three *Morceau de Concert*'s, one each for harp, horn, and violin and orchestra. His *Morceau de Concert for Horn* (opus 94) was written as a version for horn and piano in October 1887, and then completed a version for horn and orchestra one month later.

In this piece the three contrasting movements of the standard nineteenth-century instrumental concerto are present, but consolidated into a single movement and more concise. The original scoring, which features a string orchestra augmented by three trombones, is rarely performed today. More frequently performed are arrangements for a modern concert band, which consist entirely of winds, brass, percussion, and double bass. After a brief introductory sequence played in unison by the brass, the piece begins in F minor with a set of theme and variations, introduced first by the soloist, then powerfully echoed by the entire ensemble. After three sets of variations—each one increasing in rhythmic motion—the piece has an abrupt and deft transition into a slow and lyrical adagio section. This contrasting portion primarily features the woodwinds accompanying the soloist in the relative key of A-flat major. The section concludes peacefully with a cadence by the solo horn at the very bottom of its register. The calm mood is abruptly shattered by a stately return of the full ensemble in F minor and marked *allegro non troppo*. After an animated dialogue between the group and soloist, the tonality maneuvers its way to F major and races to a rousing finish, but not before showcasing the soloist with a series of virtuosic scales, flourishes, and arpeggios.

Program Note by Baton Music Publications



With Heart and Voice By David Gillingham

With Heart and Voice was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Apple Valley High School's strong commitment to the arts was a major factor in my decision to take on this commission. After visiting the school in December of 2000 and meeting many of the students, faculty, and administrators, I became greatly inspired.

Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of Come, Christians, Join to Sing. It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843, and the first verse contains the line, "Let all, with heart and voice, before the throne rejoice". Hence, the title, With Heart and Voice. What better way to celebrate 25 years of this great high school than with our "hearts" and "voices"? The "voice" in this case is the music, and the "heart" is the emotion that the music renders in celebration.

Although the work is largely celebratory in nature, it begins with a feeling of reticence and apprehension, much like the beginnings of Apple Valley High School. It was at one time only an idea or perhaps a sketch in the mind of the architect. Small fragments of the Alma Mater are heard in the opening moments of the piece. The piece gains momentum, texture and volume in this opening section, culminating in a dramatic statement of the first four notes of the theme. A calmness follows and a lyrical flute solo enters. This new material represents the uniqueness of the "mission" of a new school which will have roots in academic excellence and commitment to the visual and performing arts. The euphonium echoes the flute and soon more instruments join in, and the section culminates with a dramatic fanfare. This is followed by a transitional section with much more dissonance and the rhythmic activity, equated to the challenge of bringing life to this new school. A glorious statement of the Alma Mater follows, signifying the dedication of Apple Valley High School, twenty-five years ago. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The obvious

reference of this section is to challenge -- maintaining the goals and mission of the high school. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the marriage of the Alma Mater theme and the "Mission" theme...after all, for the high school to survive, it must never forget its mission. An extended finale follows, which celebrates both themes in playful, joyful, and dramatic exuberance.

Program Note by C. Alan Publications

Dr. David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the Ph.D. in Music Theory/Composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for Heroes Lost and Fallen. His works are regularly performed by nationally recognized ensembles including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of Georgia Bands, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Orchestra, University of Florida Wind Symphony, University of Illinois Symphonic Band, Illinois State Wind Symphony, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble.

Currently [2021] Dr. Gillingham is a professor of music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

From Glory To Glory By Kevin Walczyk

From Glory to Glory was commissioned by the Midwest Clinic International Band and Orchestra Conference to honor and celebrate the life of Heather Reu, daughter of Molly and Ray Cramer. The entire work's melodic and harmonic constructs are derived from pitch structures based on words and folksongs relating specifically to Heather's life. The work is in seven sections with the primary tonality of each section spelling out the word "Heather". The first, third, and fifth sections of the work utilize motifs and harmonies based on her complete name - Heather Ellen Cramer Reu, while the second and fourth sections feature two folksongs indigenous to the countries from which Heather adopted her four children. The Vietnamese folksong, Oh, My Beloved! Stay With Me! is featured throughout the second section of the work and the Chinese folksong, White Birds is featured in the fourth section of the work. In the sixth section of the work, these two folksongs, representing Heather's children, are united with the musical motifs that spell Heather's name; thus, musically uniting Heather and her children. The seventh section serves as the work's coda and, similar to the entire composition, reflects the energy, commitment, dedication, love, passion and spirit that Heather lived her life. This work is dedicated to all those who have been blessed by Heather's life. "But we all, with unveiled face, beholding as in a mirror the glory of the Lord, are being transformed into the same image from glory to glory, just as by the Spirit of the Lord" - II Corinthians 3:18

Il Convegno By Amilcare Ponchielli/ Edited by Henry Howey

Il Covegno (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

Concerto for Alto Saxophone and Wind Orchestra

Ingolf Dahl was born in Hamburg, Germany. As a young man, he studied at the Koln Hochschule fur Musik as well as the Zurich Conservatory. In 1945, six years after immigrating to the United States, Dahl became part of the faculty at the University of Southern California. His responsibilities there included conducting the University Orchestra, lecturing on film and commercial music, and teaching theory, composition, orchestration, conducting, music history and literature. The breadth of his musical skills was wide. By the time of his death in 1970, he had been acclaimed as a composer, conductor, piano soloist and accompanist, historian, writer and arranger, and editor. Dahl was not a prolific composer, but several of his works have become classics of American modern music.

The Concerto for Alto Saxophone is certainly one of Dahl's most celebrated works, but the story of its creation is quite unique. It was first conceived by Dahl in 1948 after receiving a letter from virtuoso saxophonist Sigurd Rascher expressing interest in a large-scale work for saxophone. It was finished and premiered in May of 1949 by Rascher and the University of Illinois Concert Band. Henry Cowell told Dahl that it was "one of the most important and well-written band pieces he had ever seen." The piece was so moving that it brought tears to the eyes of Igor Stravinsky, one of Dahl's closest contemporaries. It soon dawned on Dahl, however, that Rascher was the only saxophonist in the world able to play the concerto due to its utilization of the very high "altissimo" register in many passages. This led to the concerto's first revision in 1954, in which the third movement was substantially rewritten to give the soloist an alternative to the altissimo passages. A third revision was made in 1959, which included the removal of several sections, shortening the piece to about three quarters its original length. As for the differences between the original and published versions, saxophone historian Paul Cohen writes: "When listening to the revised version of the concerto in comparison to the original, it is clear that Dahl was operating from a different compositional perspective. Neither better or worse, but certainly different."

Program Note from University of Maryland Wind Orchestra

Symphony No. 4 "Bookmarks from Japan" By Julie Giroux

The composer's inspiration for this symphony was a gift of six bookmarks featuring famous works by Japanese artists. Ms. Giroux says, "My imagination was whirling with each scene painted on each bookmark. I knew right then and there that those little bookmarks would be the subject of my next symphony." Two of the six movements are based on selections from Hokusai's series of woodcut prints, *36 Views of Mt. Fuji*. Four movements are based on prints by Hiroshige; three of them are from *53 Stations of the Tokaido Highway* which depict the picturesque resting stations along the famous road between Kyoto and Tokyo, and the other is from an additional work.

I. Mount Fuji - "Fuji-san" Based on the bookmark "Fine Wind, Clear Morning" by Hokusai Katsushika which is a woodblock sketch from Hokusai's collection *The 35 Views of Mt. Fuji*.

The sketch *Fine Wind, Clear Morning* (Gaifu kaisei), also known as *South Wind, Clear Sky* or *Red Fuji*, by Hokusai Katsushika is the inspiration for this work which is subtitled *Fuji-san*. In early autumn when, as the original sketch title specifies, the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. *Fuji-san* has many different looks depending on the viewer's vantage point, time of year, weather and even time of day. Big, bold and easily recognized yet shrouded in mystery and lore, Mount Fuji offers a multitude of inspirational facets.

This piece is based on one view of Mt. Fuji covered in mist and low clouds which slowly burn off as the day progresses. Orchestration and composition techniques follow this scenario, starting off with mysterious, unfocused scoring. As the piece progresses, the scoring gets more focused and bold with the final statement representing *Fuji-san* in a totally clear view.

II. *Nihonbashi - "Market Bridge"* Based on the bookmark *Nihonbashi* by Hiroshige Ando, which is from the print series *The 53 Stations of the Tokaido Highway*

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the imperial court. The journey greatly inspired Hiroshige, for he sketched many of its scenes during his round-trip travels. In all, Hiroshige produced 55 prints for the series *The Fifty-Three Stations of the Tokaido*. Fifty three of the prints represent each of the 53 post stations along the way. The two additional prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway.

The *Nihonbashi* bridge was the central point of development, which is now a business district of Chuo, Tokyo, Japan, aptly named the *Nihonbashi* District. For centuries it thrived as a mercantile district. The first department store ever developed in Japan was by the Mitsui family named *Mitsukoshi*. From its early days as a fish market to the current financial district of Tokyo (and Japan), this bridge spanning the *Nihonbashi* River is a true landmark in Tokyo. In fact, highway signs that state the distance to Tokyo actually state the distance to the *Nihonbashi* bridge. Up until shortly before 1964, you could see Mount Fuji from the bridge; however, the 1964 Summer Olympics put in a raised expressway over the *Nihonbashi* bridge, obscuring its view entirely. Petitions to relocate the expressway underground in order to regain view of Mount Fuji are continuous but so far have been futile due to the costs for such a project.

This movement is a melody of my own crafting. It is folk sounding in nature as I was trying to capture the spirit of the bridge going all the way back to 1603 when the first wooden bridge was built over *Nihonbashi* River. It started out as a fish market but quickly became a place for other merchants to gather. In this piece, the melody gets tossed from instrument to instrument representing the continuous street hoking and haggling that was...

III. "*The Great Wave Off Kanagawa*" (*Kanagawa-oki nami-ura*, lit. "*Under a Wave Off Kanagawa*").

The artwork of Hokusai is well known, and this particular woodblock print which was published between 1830 and 1833 is well known throughout the world. His series *Thirty-six Views of Mount Fuji* is Hokusai's most famous work. Looking at this stunning print, you can see Mount Fuji in the background, but the central focus is an enormous wave called an *okinami* (wave of the open sea) peaked and curling with several Japanese boats in different stages entering the perilous wave.

In this work, a single wave is depicted from its beginnings far out in the sparkling sun-drenched seas all the way through its final throes onto a rocky beach. The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light. Depicting this are the woodwinds rippling up and down with sixteenth triplet variations. The trombones and french horns enter the mix with a solid melodic statement. The trumpets add in near the end of the phrase all of which depicts the first shaping of the great wave.

IV. Kinryuzan Temple in Asakusa: "Thunder Gate"

The name of the print on the bookmark says Kaminari-mon Gate of Asakusa Kannon Temple, but the true name of the print is Kinryuzan Temple in Asakusa by the artist Hiroshige Ando. Hiroshige died before before the entire collection was completed. Hiroshige II finished it. The first prints were published in order between 1856 and 1859.

Originally built in 941 A.D., Kaminarimon is the outer gate leading to the Senso-ji Temple which was constructed around 628 A.D. near Kamagata and later relocated to its present location in Asakusa, Tokyo, Japan, in 1635. This large gate features four statues. The Shinto gods Fujin and Raijin are located on the front of the gate, and the Buddhist god Tenryu and goddess Kinryu stand on the reverse side. Fujin displayed on the front east side of the gate is the god of wind and Raijin on the west side is the god of thunder. giving the gate its nickname of "Thunder Gate."

Displayed in the middle of the gate is a giant red chochin (lantern) which weighs approximately 1,500 pounds. Despite its huge size, it is very fragile. The front of the lantern bears the painting of the gate's name, Kaminarimon, and the painting on the back reads Furaijinmon, the official name of the gate. The bottom or base of the chochin displays a beautiful wooden carving of a dragon. Over the centuries the gate has been destroyed and rebuilt many times. The current gate dates to 1960 and the new lantern was donated in 2003. As a tourist, you cannot get close to the statues as they are protected by fences and wire and you certainly cannot touch them. Despite all of that, the magnificence of the gate still shines through, bearing testament to centuries of humans that have passed through its structure and the centuries yet to come.

V. "Evening Snow at Kambara": "Light is the Touch"

Based on the bookmark "Evening Snow at Kambara" by Hiroshige Ando which is from the series The 53 Stations of the Tokaido Highway.

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the imperial court. The journey greatly inspired Hiroshige, for he sketched many of its scenes during his journey's round trip. In all, Hiroshige produced 55 prints for the series The Fifty-Three Stations of the Tokaido. Fifty three of the prints represent the 53 post stations along the way. The additional two prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway. "Evening Snow at Kambara" was the 15th station Hiroshige visited.

The subtitle Light is the Touch refers to snow softly falling on the skin. In this piece, the falling snow symbolizes spiritual healing. The piece starts with solo piano, harp and alto flute. The melody is simple yet haunting and grows with the slow addition of players. The piece ends with the same three soloists it began with. It is a song in structure, a song representing the soft touch of healing.

VI. Hakone: "Drifting"

Based on the bookmark entitled "Hakone Pass" which is based on the actual print by Hiroshige Ando called "Hakone" which is from the print series The 53 Stations of the Tokaido Highway.

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the Imperial court. The journey greatly inspired Hiroshige for he sketched many of its scenes during his journey's round trip. In all, Hiroshige produced 55 prints for the series The Fifty-Three Stations of the Tokaido. Fifty three of the prints represent the 53 post stations along the way. The additional 2 prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway. Hakone-juku was the tenth of the fifty-three stations of the Tokaido. At an elevation of 725 meters, it is the highest post station on the entire Tokaido Highway, offering spectacular views. Hakone-juku was established in 1618 and over the years has proven to be a hard road to maintain due to its elevation.

When I started researching Hakone there wasn't much of anything striking a chord within my creative self, just a city that had a long road with lots of curves, switchbacks and other hazards passing through it. It wasn't until I looked at the actual highway on a map that it rang a bell. I had seen this road before. I truly recognized the shape of the entire highway. Having never been on that actual highway in real life, I knew I had to unravel the mystery. A few more searches on the Internet and there it was. I am an avid "gamer", and though I tend to play all types of games both on the computer and on consoles, I have always played racing games, and that is where I had "driven" it before, in a video game. The drifting I did on that highway in the game mostly sent me sailing off the road, flying through air and ultimately landing in a fiery, end-over end-wipeout. And as with any search on the Internet, YouTube offered up a seemingly endless supply of videos featuring not one but long parades of cars in single file drifting on the Tokaido Highway as it runs through Hakone.

Subtitled Drifting, this piece reflects my love of fast cars doing crazy fun things. In this instance that would be drifting. Drifting is the art of manipulating the brakes, the gas and precise steering wheel positioning to keep the car in a controlled skid/slide while traveling around curves. The music depicts the adrenaline-racing, heart-pumping action of drifting cars on the Tokaido Highway through Hakone and beyond. It is fast, furious, full of odd meters and features nearly every instrument in the band at least once: my version of musical drifting. Let's just hope there are no wipeouts or fiery crashes.

- Program Note by composer

Elsa's Procession to the Cathedral (1850) is taken from Wagner's opera Lohengrin. The story takes place in the court of King Henry I, where Elsa is accused of having murdered her brother, Gottfried. The knight Lohengrin arrives on a boat drawn by a swan and offers to defend and marry Elsa on the condition that she never ask his name. The music in this selection, from the beginning of the fourth scene from Act II, is the beautiful, dramatic bridal procession followed by a chorus. A long train of ladies, magnificently attired, proceeds slowly, finally ascending the steps of the church. After the second theme is presented, Elsa appears amid the processional train, and the noblemen respectfully bare their heads as Elsa begins her magnificent journey to the cathedral for her wedding to Lohengrin.

This opera marked the transition from Wagner's early operas (Rienzi, The Flying Dutchman, and Tannhäuser) to his later masterworks (Ring, Tristan und Isolde, Die Meistersinger, and Parsifal).

Program Notes by University of North Texas Wind Ensemble

About tonight's soloists



A native of Bergen County, New Jersey, **Dr. David Denniston** began violin studies at the age of five and switched to horn at age of eleven after being inspired by the soundtrack to the motion picture Star Wars. After years of private study with members of the New York Philharmonic and Metropolitan Opera Orchestra, he received a Bachelor of Music degree from the Manhattan School of Music and subsequently became the first horn player accepted into school's Master of Orchestral Performance program. In 1993, while still a graduate student, he received his first job with the national tour of Phantom of the Opera. Four years and over 1,500 performances later, Dr. Denniston left the tour and settled in Utah's Salt Lake Valley where he completed his

Master's degree at Brigham Young University and performed with several of Utah's finest ensembles including the Utah Symphony, Mormon Tabernacle Choir, and Orchestra at Temple Square. (He met his wife Tara on the Tabernacle Choir's Sesquicentennial tour of Utah in 1997). He moved to Michigan in 2002 to study at the University of Michigan where he received his Doctorate in Applied Music in 2006.

Dr. Denniston's professional activities have included opera, ballet, chamber music, and studio sessions for television, film, and commercial music. He has performed with the Detroit Opera Orchestra, Utah Symphony, Ballet West, Utah Chamber Orchestra, Manhattan Chamber Orchestra, Grand Rapids Symphony, Toledo Symphony, and Flint Symphony among others. Dr. Denniston was also a founding member of the Manhattan Brass. These activities have allowed him to perform throughout the United States, Europe, and Asia.

Dr. Denniston has played under the direction of several of the world's finest conductors including Seiji Ozawa, Keith Lockhart, Leonard Slatkin, Roger Norrington, Kurt Masur, and John Rutter. One of his most memorable experiences was the opportunity to play under the direction of Leonard Bernstein as a Tanglewood Fellow in 1990 in a performance of Copland's Third Symphony—one of the maestro's final performances. When he is not working as a private teacher or freelance musician in the Detroit area, he cherishes the time he spends with his family.



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.



Tyler Hewett is a first-year graduate student at Oakland University pursuing his master's degree in saxophone performance. In 2021, he graduated with honors at the University of Mississippi with a bachelor's degree in music education. A few performance highlights from those years include touring Europe with the Mississippians Jazz Ensemble and winning the 2019 Orchestra Concerto Competition. He was also inducted into both the Phi Kappa Phi Honor Society and the Pi Kappa Lambda Honor Society in 2020.

At OU, Tyler is an active member of the Wind Symphony as well as the Disassembly Saxophone Quartet. He is also a graduate assistant for the Golden Grizzlies Athletic Band, where he conducts the ensemble during the basketball season. A few notable achievements from Tyler's first year include winning the 2022 Band Concerto Competition and being honored a MaTilDa award in graduate performance. In addition to a focus in performance, Tyler is also active in music educational outreach, such as providing lessons, sectionals, and masterclasses.

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 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.



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 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.

Symphonic Band Personnel

Flute

Letty Costilla
Natalia Robb
Adanna Walker
Haley Horton
Margaret Lanfear

Oboe

Zachary Andrew
Yuki Harding

Clarinet

Taylor West*
John Girard
Robert Combs
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
Dr. Jen Oliverio +

Tenor Trombone

Tristan Hughes*
Iyla Miller
James Wissbrun

Bass Trombone

Noah McDonald

Euphonium

Andrew Pettit

Tuba

Brian Wiik*
Tarek Murray

Percussion

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

Piano

Deven Mallamo

Equipment Managers

Parker Eckman
Olivia Friedenstab
Natalia Robb
Brian Wiik
Eden Wiik

Librarians

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

* Principal
+OU Faculty

Wind Symphony Personnel

Piccolo

Claudia Montoya-Hernandez*

Flute

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

Alto Flute

Claudia Montoya-Hernandez

Oboe

Yuki Harding*

English Horn

Yuki Harding

Bassoon

Stacey Jamison*
Mark Berger

Contrabassoon

Stacey Jamison

E-flat Clarinet

Marissa Lockwood

B-flat Clarinet

Marissa Lockwood*
Benjamin Pruehs
Austin Chasnick
Jason Wend
Robert Combs

Bass Clarinet

Michelle Tschirhart*

Alto Saxophone

Brant Ford*
Tyler Hewitt
Dallas Kelly

Tenor Saxophone

Ian Mahoney

Baritone Saxophone

Jacob Beswick

Horn

Derek Kolp*
Mary Gass
Ethan Eliassen
Jesse Pruehs
Timothy Wright

Trumpet

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

Flugelhorn

Thomas Corbett
Conlan Lang

Trombone

Mabelynn Dill*
Dustin Freeman
Tristan Hughes

Bass Trombone

Josh Tobias*

Euphonium

Iyla Miller*
Christopher Warren

Tuba

Noah McDonald**
Brandon Thibault**

String Bass

Alex Marshall*

Harp

Deborah Gabrion*

Piano

Peyton Miller*

Percussion

Kyle Paoletti*
Mattheas Boelter
Collin Arena
Taylor Atkinson
Jake Voight
David Smit
Josh Fuzi
Kylie Bedard
Jack Stone
Ben Moenssen
Maddy Hedges
Deven Mallamo

*Principal

**Co-principal

+Associate Principal