Millersville University and The Tell School of Music present

Single Reed Symposium Concert: Wind Bands of Millersville

Dr. Christy Banks, Clarinet
Professor Ryan Kauffman, Saxophone

Millersville University Concert Band
Dr. Christy Banks, Conductor
Dr. Joe Cernuto, Associate Conductor

Millersville University Wind Ensemble
Dr. Joe Cernuto, Conductor

Saturday, April 10
7:30 p.m.
Biemsderfer Concert Hall
Winter Visual Performing Arts Center
Worldwide via Stream
The world has changed in the past year – and we at the Tell School have not been immune to the effects of the current COVID-19 crisis. The administration, staff, and faculty at the Tell School have tirelessly worked to keep up with research and best practices for making live music making as safe as possible based on science. So far, we have been successful in our efforts.

Today’s performance will have no in-person audience except for the performers and staff helping with the streaming of the concert. This decision was made with the safety of our students and your safety in mind.

You will also notice that all the performers, conductors, and staff are wearing and/or using university-issued personal protective equipment, including cloth masks, wind instrument cloth masks, flute shields, and bell covers.

We look forward to welcoming you back to campus to experience our ensembles live soon. Nothing substitutes for live musical performance – but we hope you enjoy our students’ hard work.
Concert Program

Millersville University Concert Band
Dr. Christy Banks, Conductor
Dr. Joe Cernuto, Associate Conductor

Melodious Thunk (2012) ........................................... David Biedenbender (b. 1984)

Information Echo (2020) ........................................ Mollie Budiansky (b. 1991)

Blueprints for Hope (2019) ............................... Katherine Bergman (b. 1985)


Combined Bands
Dr. Joe Cernuto, Conductor

Cinema Paradiso (1988) ................................. Ennio Morricone (1928-2020)/Longfield
Ryan Kauffman, Saxophone

Essay for Solo Saxophone and Band (2011) ........ Marilyn Shrude (b. 1946)
Ryan Kauffman, Saxophone

Gabriel’s Oboe (1986) ................................. Ennio Morricone (1928-2020)/Longfield
Christy Banks, Clarinet

Funkanetics (2014) ................................. Scott McAllister (b. 1969)
Christy Banks, Clarinet
Wind Ensemble
Dr. Joe Cernuto, Conductor


Diamond Tide (2015).........................................................Viet Cuong (b. 1990)
   I.
   II.

Asphalt Cocktail (2009)..................................................John Mackey (b. 1973)
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Flute</th>
<th>Oboe</th>
<th>Bassoon</th>
<th>Clarinet</th>
<th>Alto Saxophone</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sarah Cahoe</td>
<td>Emily Funke</td>
<td>Michael McCall</td>
<td>Katie Gorman</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td>El Lepera</td>
<td></td>
<td></td>
<td>Lindsay Griffiths</td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td>Tucker Uebersax</td>
<td></td>
<td></td>
<td>Gavin Grove</td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td>Mackenzie Van Sickle</td>
<td></td>
<td></td>
<td>Lindsey Hutchinson</td>
<td>Anthony Rodriguez</td>
</tr>
<tr>
<td></td>
<td>Ryan Powell</td>
<td></td>
<td></td>
<td>Katie Gorman</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td>Dylan Thomas</td>
<td></td>
<td></td>
<td>Lindsay Griffiths</td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td>Elvis Zurita</td>
<td></td>
<td></td>
<td>Gavin Grove</td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td>William Stone</td>
<td></td>
<td></td>
<td>Lindsey Hutchinson</td>
<td>Anthony Rodriguez</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Joshua Kim</td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Alissa Selfridge</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trombone</td>
<td></td>
<td></td>
<td>Clarinet</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td></td>
<td>Allegra Banks</td>
<td></td>
<td></td>
<td>Alexis Bowen</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td>Joshua Garis</td>
<td></td>
<td></td>
<td>Elise Eggleston</td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td>Ross Mather</td>
<td></td>
<td></td>
<td>Elizabeth Goetz</td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td>Christina Rooks</td>
<td></td>
<td></td>
<td>Tatiana Komori-Hertz</td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Noah Manno</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kaitlyn Pekarik</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Hudson Smith</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Connor Vencloski</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Joyce Williams</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tenor Saxophone</td>
<td></td>
<td></td>
<td>Tenor Saxophone</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>William Stone</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Baritone Saxophone</td>
<td></td>
<td></td>
<td>Baritone Saxophone</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Sydney Benbow</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chase Soler</td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Horn</td>
<td></td>
<td></td>
<td>Horn</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td></td>
<td>Lindsey Fair</td>
<td></td>
<td></td>
<td>Lindsey Fair</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trumpet</td>
<td></td>
<td></td>
<td>Trumpet</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td></td>
<td>Alexis Bowen</td>
<td></td>
<td></td>
<td>Alexis Bowen</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td>Elise Eggleston</td>
<td></td>
<td></td>
<td>Elise Eggleston</td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td>Elizabeth Goetz</td>
<td></td>
<td></td>
<td>Elizabeth Goetz</td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td>Tatiana Komori-Hertz</td>
<td></td>
<td></td>
<td>Tatiana Komori-Hertz</td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td>Noah Manno</td>
<td></td>
<td></td>
<td>Noah Manno</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kaitlyn Pekarik</td>
<td></td>
<td></td>
<td>Kaitlyn Pekarik</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hudson Smith</td>
<td></td>
<td></td>
<td>Hudson Smith</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Connor Vencloski</td>
<td></td>
<td></td>
<td>Connor Vencloski</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Joyce Williams</td>
<td></td>
<td></td>
<td>Joyce Williams</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tuba</td>
<td></td>
<td></td>
<td>Tuba</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td></td>
<td>Shawn Hower</td>
<td></td>
<td></td>
<td>Shawn Hower</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td>Aaron Scott</td>
<td></td>
<td></td>
<td>Aaron Scott</td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>String / Electric Bass</td>
<td></td>
<td></td>
<td>String / Electric Bass</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td></td>
<td>Robert Murphy</td>
<td></td>
<td></td>
<td>Robert Murphy</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td>Derek Best</td>
<td></td>
<td></td>
<td>Derek Best</td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td>Adam Clark</td>
<td></td>
<td></td>
<td>Adam Clark</td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td>Christina Flores</td>
<td></td>
<td></td>
<td>Christina Flores</td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td>Q Grasser</td>
<td></td>
<td></td>
<td>Q Grasser</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cecelia Jinks</td>
<td></td>
<td></td>
<td>Cecelia Jinks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dakota John</td>
<td></td>
<td></td>
<td>Dakota John</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marleigh Oberholtzer</td>
<td></td>
<td></td>
<td>Marleigh Oberholtzer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gavin Orth</td>
<td></td>
<td></td>
<td>Gavin Orth</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Memphis Tucker</td>
<td></td>
<td></td>
<td>Memphis Tucker</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Percussion</td>
<td></td>
<td></td>
<td>Percussion</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td></td>
<td>Derek Best</td>
<td></td>
<td></td>
<td>Derek Best</td>
<td>Caroline Bragg</td>
</tr>
<tr>
<td></td>
<td>Adam Clark</td>
<td></td>
<td></td>
<td>Adam Clark</td>
<td>Anthony Cesario</td>
</tr>
<tr>
<td></td>
<td>Christina Flores</td>
<td></td>
<td></td>
<td>Christina Flores</td>
<td>Ruth Kowalski</td>
</tr>
<tr>
<td></td>
<td>Q Grasser</td>
<td></td>
<td></td>
<td>Q Grasser</td>
<td>Tony Rodriguez</td>
</tr>
<tr>
<td></td>
<td>Cecelia Jinks</td>
<td></td>
<td></td>
<td>Cecelia Jinks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dakota John</td>
<td></td>
<td></td>
<td>Dakota John</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marleigh Oberholtzer</td>
<td></td>
<td></td>
<td>Marleigh Oberholtzer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gavin Orth</td>
<td></td>
<td></td>
<td>Gavin Orth</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Memphis Tucker</td>
<td></td>
<td></td>
<td>Memphis Tucker</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Wind Ensemble Personnel

**Flute**
- Michael McCall *
- Sarah Cahoe
- Emily Funke
- Katelyn Schmidt
- Tucker Uebersax

**Oboe**
- Owen Markus*

**Clarinet**
- Katie Gorman*
- Alexis Bowen
- Gavin Grove
- Taylor Olszewski
- Alissa Selfridge

**Bass Clarinet**
- Lindsey Hutchinson*

**Alto Saxophone**
- Joshua Kim*
- Kevin Luu

**Tenor Saxophone**
- Ben Sedlacsik

**Baritone Saxophone**
- William Stone

**Trumpet**
- Alex Gay*
- Logan Benoist
- Michael Eckersley
- Bobby Lugiano
- N. Patrick Spease

**Horn**
- Julia Aitken*
- Alicia Huang

**Trombone**
- Benjamin Nase*
- Robert Ferry
- Ross Mather

**Euphonium**
- Colin Yohn*

**Tuba**
- Thomas Belonus*
- Nathan Crumpler

**Percussion**
- Hudson Smith*
- Jake Cherwony
- Adam Clark
  - Marleigh Oberholtzer
  - Gavin Orth
- Kaitlyn Pekarik
- Carly Spina
- Henry Miller
- Grant Patrick

* denotes section principal
student guest musicians
Program Notes

Melodious Thunk (2012) – David Biedenbender

I don’t normally like to begin program notes with dictionary definitions – it feels pretty stuffy to me – but it seemed appropriate for this piece, so here goes...

thunk [thuhngk] noun&verb
1. [n.] an abrupt, flat, hollow sound (example: the book landed on the floor with a thunk); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk’s wife, Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk’s name – first, because I personally really enjoy goofing around with “spoonerisms” (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, *slip of the tongue* becomes *tip of the slung*), and, second, because this nickname actually provided great musical inspiration. Melodious-well, that’s fairly obvious-an thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into long, smooth, laid-back melody accompanied by a funky bass line. I haven’t consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie’s tune *Salt Peanuts*, but I hope you’ll hear some similarities between this piece and Monk’s iconic musical style and quirky attitude. (David Biedenbender)

David Biedenbender is Assistant Professor of Composition in the College of Music at Michigan State University. He previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. His composition students have won numerous national and international awards. Biedenbender has collaborated with artists and ensembles such as the United States Navy Band, the Eastman Wind Ensemble, the Boston New Music Initiative, and the PRISM Saxophone Quartet. His composition *Unquiet Hours* was awarded the 2019 ABA Sousa/Ostwald Award. Biedenbender holds a Bachelor of Music degree in composition and theory from Central Michigan University and Master of Music and Doctor of Musical Arts degrees in composition from the University of Michigan, Ann Arbor.
Information Echo (2020) – Mollie Budiansky

I used to – and still sometimes do – spend time listening to live feeds of civil aircraft control communications. I grew up underneath the flight paths of the Oakland and San Francisco airports, and it began as a way to find out who was flying over my house, and what they were flying in. During my listening, I started noticing the patterns involved in the communications between controller and pilot. Small “blocks” of information would be read out by the controller in one order, and oftentimes repeated back by the pilot in a different order. “JetBlue 434 - Runway 1L - Cleared for takeoff” might be recited back by the pilot as “Runway 1L - Cleared for takeoff - JetBlue 434,” for example. Some of these patterns and permutations are embedded into this piece, which has several sections labeled with subtitles of their own:

ATIS (Automatic Terminal Information System) readout: As part of flight clearance, pilots tune in to the ATIS radio frequency to hear an automated broadcast of up-to-date flying conditions and airport runway information. At a set duration, or any time the information is updated, it is labeled a new letter from the ICAO alphabet (Alpha, Bravo, Charlie, Delta, Echo, etc.).

“Good morning, clearance”: Pilots check in with a controller on the clearance delivery frequency to confirm their prescribed flight path and ensure that they have the most recent airport information (saying, “Information <letter>” or sometimes, “We have <letter>”).

Line up and wait: An instruction from Air Traffic Control to taxi into position on the runway and hold the position until takeoff clearance is granted.

Night in the tower and permission to launch weather balloon interlude: If you happen to be awake and listening to the Oakland ground frequency at 3:00 a.m., you will hear a lone voice break through the mostly radio silence, requesting permission to launch a weather balloon from the nearby weather station.

Information Foxtrot, Golf, Hotel, India...: Unless there is a complete interruption in broadcast of more than 12 hours, the ATIS information label carries on overnight and into the new day with each next letter in the alphabet.

Being the most sonically oriented within the ICAO alphabet makes “Echo” the clear choice of information letter for the piece, and ties in with its occasion to celebrate Dr. Tony Mazzaferro’s retirement from his role as Director of Instrumental Music at Fullerton College. Though he will leave the college, a copy of the piece (originally titled “We Have Echo”) will remain in the Fullerton College band library, serving as an “echo” of this chapter of his career. I first played in a band conducted by Tony as a 15-year-old camper at Cazadero Music Camp, and seven years later he became the first person to program my music in concert. I am forever grateful for his support, and I wish him the heartiest congratulations on his retirement. (Mollie Budiansky)

Mollie Budiansky creates music rooted in stories and sound worlds alike. Particularly drawn to wind band by her own beginnings as a clarinetist and saxophonist, she seeks to channel those moments of thrill and connection musically. Mollie has written for California’s Junior High All-State band, Fullerton College Winds, and middle and high schools in the United States, as well as independent pursuits in electronic sound collages and music for small ensembles. For the past seven years she has taught clarinet and a composition elective class at Cazadero Music Camp to groups of students with a unique combination of musical experiences. She also serves as arranger for Berkeley Symphony’s Music in the Schools program. Born and raised in the San Francisco Bay Area, Mollie began her studies at Oberlin College and completed her Bachelor of Music in Composition at the New England Conservatory. She currently resides outside of Boston, Massachusetts. She self-publishes the majority of her music and also has several band works available from Murphy Music Press and C.L. Barnhouse.
Blueprints for Hope (2019) – Katherine Bergman

Blueprints for Hope is written in celebration of the 50th anniversary of Earth Day. The first Earth Day was a grassroots effort organized by Wisconsin senator Gaylord Nelson on April 22, 1970 as a way for the American people to speak out against environmental degradation. The Earth Day movement is attributed to sparking the development of the U.S. Environmental Protection Agency, which formed later that year, and led to numerous environmental successes in subsequent years, including the Clean Water Act, Clean Air Act, Endangered Species Act, and the Paris Climate Accord. Earth Day events have spread to take place each year all over the globe, spurring community engagement and raising public awareness for environmental issues worldwide. Fifty years after the first Earth Day protest march, we are still faced with immense and urgent environmental challenges. While there is much work to be done, there is also much work to be celebrated. Activist victories are easily forgotten, but their stories can be looked upon as blueprints for the next wave of change and the next generation of activists. (Katherine Bergman)

Katherine Bergman is a Minnesota-based composer who draws on environmentalism, literature, and found materials to create music that has been described as hypnotic and visceral. She has received commissions and performances from leading ensembles throughout the United States and abroad, including the U.S. Coast Guard Band, Estonian Police and Border Guard Orchestra, Encore Wind Ensemble, Hub New Music, Zeitgeist, Seen/Heard Trio, Minnesota Percussion Trio, The Dream Songs Project, and many others. Her works have been presented at ISCM World Music Days, The Midwest Clinic, North American Saxophone Alliance Biennial Conference, College Band Directors National Association Conference, and The Upper Midwest Chamber Winds Symposium, and her compositions have received support from the Minnesota State Arts Board, the Jerome Foundation, the Metro Regional Arts Council, and New Music USA.

Katherine holds a master's degree from the University of Northern Iowa School of Music, where she studied composition with Jonathan Schwabe and Alan Schmitz. She earned a bachelor’s degree in music from Gustavus Adolphus College in Saint Peter, Minnesota with composition instructors including Michele Gillman and Steve Wright. She has studied extensively with Mary Ellen Childs, and has received individual instruction from Samuel Adler. Recent and upcoming projects include new works for 10th Wave Chamber Collective, Transient Canvas, Nautilus Music-Theater, and a new work for oboe and wind ensemble commissioned by Susan Miranda, Dordt University, and a consortium of university wind bands.

Katherine is Co-Founder and Artistic Director of Spitting Image, a composer collective that brings together composers, listeners, and performers to strengthen the Twin Cities contemporary music community. More information at www.katherinebergman.net.
Rollo Takes a Walk (1980) – David Maslanka

Rollo is a fictional character created by Charles Ives and used in his musical writings to illustrate ultra conservative musical tastes. Rollo may not know anything about music, but he knows what he likes: usually something banal or too-often-played. Among the kinds of music Rollo does not like are, not surprisingly, Ives’ own pieces and modern music in general. In Rollo Takes a Walk, composer David Maslanka develops Ives’ satirical character, taking Rollo (and us) on a musical outing in which all the ideals, though original, are commonplace, very familiar-sounding, and even deliberately banal. The piece is intended as a good-humored, gentle parody of concerts in the park and of some bands in which the composer has played where the tuning was less than perfect. The piece is not intended as a put-down of bands but rather as an exploration of the “out-of-tune” or “microtonal” character that Maslanka views as a forceful, original element in American music.

Maslanka has included in this piece several ideas which evoke an earlier, more innocent era of America, as well as providing some fun for the band and audience alike. (Rollo Takes a Walk score). Rollo Takes a Walk was the first of noted band composer David Maslanka’s works for band.

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka’s compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017. (Photo credit Matthew Maslanka)
Ennio Morricone was born in Rome on 10 November 1928. His long artistic career includes a wide range of composition genres, from absolute concert music to applied music, working as orchestrator, conductor and composer for theatre, radio and cinema. In 1946, Ennio received his trumpet diploma and in 1954 he received his diploma in Composition at the Conservatorio di Santa Cecilia under the guidance of Goffredo Petrassi. He wrote his first concert works at the end of the 1950s, then worked as arranger for RAI (the Italian broadcasting company) and RCA-Italy. He started his career as a film music composer in 1961 with the film Il Federale directed by Luciano Salce. World fame followed through the Sergio Leone westerns: A Fistful of Dollars (1964), For a Few Dollars More (1965), The Good, The Bad and The Ugly (1966), Once Upon a Time in The West (1968) and A Fistful of Dynamite (1971).

During his long career, Ennio Morricone has also received many awards. As well as the Golden Lion and the honorary Oscar he was awarded in 2003, he has been presented with eight Nastri D’argento, five BAFTAs, five Oscar nominations, seven David Di Donatellos, three Golden Globes, one Grammy Award and one European Film Award. In 2009, the then President of the French Republic, Nicolas Sarkozy, also signed a decree appointing Morricone to the rank of Knight in the Order of the Legion of Honor. (www.enniomorricone.com)

Two of Morricone’s more notable movie themes are the main title themes from The Mission and Cinema Paradiso. Each theme is lush and lyrical and works well to highlight our faculty soloists. Professor Ryan Kauffman will perform the theme from Cinema Paradiso and Dr. Christy Banks will perform Gabriel’s Oboe from The Mission.
Essay for Solo Saxophone and Band (2011) – Marilyn Shrude

Essay for Solo Saxophone and Band was commissioned by Barry Hartz and the Memorial Junior High School Band and was premiered by them in Euclid, Ohio on February 23, 2011. John Sampden was the saxophone soloist. The work has four sections, each with a distinct character: Prologue, Narrative I, Narrative II, Epilogue. The piece takes advantage of extended cadenza (unaccompanied solo) sections where the saxophonist has free rhythm and the opportunity to highlight their musicality. Shrude has the saxophonist play from Eb Alto and Bb Soprano saxophones in the piece, providing unique timbrel contrasts. Essay also makes use of 20th-century extended and aleatoric techniques – especially in Narrative II – where the band members are given rough sketches of what to play and are free to improvise within their limits. The piece is technically challenging for the soloist and operates as an interesting way to introduce and develop aleatory for younger ensembles (Joe Cernuto).

The music of composer Marilyn Shrude is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile. Her concentration on color and the natural resonance of spaces, as well as her strong background in Pre-Vatican II liturgical music, give the music its linear, spiritual, and quasi-improvisational qualities.

Shrude received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Among her more prestigious honors are those from the Guggenheim Foundation (2011 Fellow), American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). Her work for saxophone and piano, Renewing the Myth, was the required piece for the 150 participants of the 3rd International Adolphe Sax Concours in Belgium (2002).

Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987-99) and as chair of the Department of Musicology/Composition/Theory at Bowling Green State University (1998-2011). She joined the faculty of BGSU in 1977, has served as Visiting Professor of Music at Indiana University, Oberlin Conservatory and Heidelberg College, and was a faculty member and chair of the Composition and Theory Department at the Interlochen Arts Camp (1990-97). She has received four Dean's Awards for Service and for the Promotion of Contemporary Music on the Campus of BGSU (1994, 1999, 2005, 2011) and a 2008 BGSU Chair/Director Leadership Award. In 2001 she was named a Distinguished Artist Professor of Music. Together with saxophonist, John Sampen, she has premiered, recorded and presented hundreds of works by living composers both in the United States and abroad.

Guest appearances as a pianist and composer include tours to Russia, China, Taiwan, Thailand, Japan, Belgium, the Netherlands, France, Canada, South America, and Armenia, as well as numerous performances in the United States. (marilynshrude.com)
Funkanetics (2014) – Scott McAllister

Funkanetics, is an encore work to follow the popular clarinet concerto Black Dog that the composer wrote in 2003. Like Black Dog, the soloist is featured in a pyrotechnic adventure emulating an electric guitar soloist in a classic rock band. Funkanetics doesn’t use material from McAllister’s Black Dog, but it is influenced by the Punk music of the 1970s and the free-falling improvisations of that genre.

-Program Note by the Vista Ridge High School Wind Ensemble

Funkanetics is unpublished and was first performed at the Midwest Band and Orchestra Clinic as an encore to Black Dog. The piece is designed to serve as a masterclass in clarinet technique and extended technique, including slides and glides, tonguing, and extreme registers. The piece is a set of variations on the famous George Clinton / Parliament Funkadelic song “Tear the Roof Off the Sucker,” with fragments heard in the soloists and especially in the band accompaniment parts. The simple ABA form is made unique by the driving tempo change in the last A section, bringing the piece to a breathtaking (and pyrotechnic!) conclusion. (Joe Cernuto)

Scott McAllister completed his undergraduate degrees in performance and composition from The Florida State University and his doctorate in composition from the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. His music has been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister’s music has been performed and/or commissioned by notable ensembles and soloists including The American Composers Orchestra, The Rascher Quartet, New York Philharmonic, Chicago Symphony, I Musici de Montreal, Charles Neidich, Richard Stoltzman, The Verdehr Trio, Jacksonville Symphony, Da Camera, Waco Symphony, The United States New Music Ensemble, and The President's Own Marine Band. McAllister was awarded first prize in The Ladislav Kubik International Composition Competition and was a winner of an ASCAP Fellowship award. Scott McAllister's music is recorded on the Naxos, Albany, Centaur, and Summit Records labels and his music can be found at Lydmusic.com. Scott McAllister is Professor of Composition at Baylor University.

In 1977, Leonard Bernstein was commissioned by the National Symphony Orchestra to compose a new work to open a concert consisting of his music. The orchestra had just named Bernstein’s friend – conductor and cellist Mstislav Rostropovich – as music director and conductor. Bernstein created *Slava! – A Political Overture*, for the event. The title is word play on several levels. The first is a tribute to Rostropovich, who went by the name “Slava” to friends. *Slava!* borrows music from the coronation scene of Mussorgsky’s opera *Boris Godunov* in the final statement. The text of the music during the coronation scene is the Russian word for “Glory” – Slava. The piece is conceived in two styles – a “vaudeville” section, which includes special effects in various soloists and sections, and a “musical” section, with a lilting 7/8 melody that was recycled from Bernstein's unsuccessful musical *1600 Pennsylvania Avenue*. The work is, like Bernstein, musically complex and difficult, but lighthearted and fun. The work was transcribed for band by noted transcriber and arranger Clare Grundman in 1978. (Joe Cernuto)

Leonard Bernstein was born in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. Before graduating in 1939, he made an unofficial conducting debut with his own incidental music to "The Birds," and directed and performed in Marc Blitzstein's "The Cradle Will Rock." Then at the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson.

In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra’s conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant. Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours' notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor.

In 1945, he was appointed Music Director of the New York City Symphony Orchestra, a post he held until 1947. After Serge Koussevitzky died in 1951, Bernstein headed the orchestral and conducting departments at Tanglewood, teaching there for many years. Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor.

Bernstein was a leading advocate of American composers, particularly Aaron Copland. The two remained close friends for life. He devoted several televised "Young People's Concerts" to Copland, and gave the premiere of Copland's "Connotations," commissioned for the opening of Philharmonic Hall (now David Geffen Hall) at Lincoln Center in 1962.

Bernstein contributed substantially to the Broadway musical stage. He collaborated with Betty Comden and Adolph Green on *On the Town* (1944) and *Wonderful Town* (1953). In collaboration with Richard Wilbur and Lillian Hellman and others he wrote *Candide* (1956). Other versions of Candide were written in association with Hugh Wheeler, Stephen Sondheim, et al. In 1957 he again collaborated with Jerome Robbins, Stephen Sondheim, and Arthur Laurents, on the landmark musical *West Side Story*, also made into the Academy Award-winning film. In 1976 Bernstein and Alan Jay Lerner wrote *1600 Pennsylvania Avenue*. He stands as own of the uncontested giants of American music in the 20th century. (www.leonardberstein.com)
Diamond Tide (2015) – 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 on 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 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.

The work is in two movements, which can be performed separately.

Heartfelt thanks to Cheryl Floyd, Richard Floyd, the TMEA Region 18 bands, and John Mackey for making this piece possible. (Viet Cuong)

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 Sō Percussion, Eighth Blackbird, Alarm Will Sound, PRISM Quartet, Albany Symphony, Orchestra of St. Luke’s, and Minnesota Orchestra, 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 and a Sousa-inspired work for the Los Angeles Philharmonic. 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. Currently the 2020 Early Career Musician-in-Residence at the Dumbarton Oaks, he was recently appointed the California Symphony’s 2020-2023 Young American Composer-in-Residence. Viet holds degrees from the Curtis Institute of Music (AD), Princeton University (MFA), and Peabody Conservatory (BM/MM). (vietcuong.com)
Asphalt Cocktail (2009) – John Mackey

Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: “Asphalt Cocktail.”

I begged him to let me use the title. “The title screams Napoleonic Testosterone Music. I was born to write that!” I pleaded. “No,” was his initial response. I asked regularly over the next few years, and the answer was always the same: “No. It’s mine.” In May 2008, I asked him once again, begging more pathetically than I had before, and his answer this time surprised me: “Fine,” he said, “but I’ll be needing your first-born child.” This was easily agreeable to me, as I don’t like kids.

Around this same time, my wife and I were talking to Kevin Sedatole about his upcoming performance at the CBDNA National Convention. It was my wife who suggested to Kevin, after coaxing him with cocktails ourselves, that I write a piece to open his CBDNA concert, and that piece should be “Asphalt Cocktail.” Kevin told his friend Howard J. Gourwitz about the idea for the piece, and Howard generously agreed to personally fund the commission as a gift to Kevin Sedatole and the Michigan State University Wind Symphony. The piece is dedicated to Jonathan Newman, because without his title I’d have written a completely different piece, like “Bandtastic!: A Concert Prelude.”

“Asphalt Cocktail” is a five-minute opener, designed to shout, from the opening measure, “We’re here.” With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides.

Serve on the rocks. (John Mackey)

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, a philosopher who works on the ethics of technology, and also titles all of his pieces; and their cats, Noodle and Bloop. (johnmackey.com)

Mackey is one of the most decorated and performed composers of wind band music in the last twenty years, winning the most prestigious prizes in wind band composition multiple times (NBA/William Revelli Contest First Place, ABA Sousa/Ostwald Award). He draws influence extensively from his love of progressive metal music and electronic sounds; Mackey does not play an instrument or sing himself. A passionate champion of young composers, Mackey has purchased with his own funds booth space at the Midwest Band and Orchestra Clinic since 2017 and used it as a space for unpublished composers from marginalized communities – including Katherine Bergman, Mollie Budiansky, Viet Cuong, Kevin Day, and many, many others.
Conductors and Soloists

**Christy Banks** is Associate Professor of Clarinet & Saxophone at the Tell School of Music at Millersville University of Pennsylvania where she also serves as Assistant Chair of the Music Department. Prior to her appointment to the Millersville University Music Faculty in 2005, Dr. Banks previously taught clarinet, saxophone, and related music courses at Nebraska Wesleyan University, Concordia University of Nebraska, Doane College, Union College, and Peru State College. She has presented at conferences of the College Music Society, International Clarinet Association, National Association of College Wind and Percussion Instructors, New Music Gathering, the Beijing Modern Music Festival, and Music by Women. Interested in newly composed music, Dr. Banks performs regularly with the Spatial Forces Duo and can be heard in commercially available recordings with NakedEye Ensemble and the Nebraska Chamber Players. Internationally, she has appeared as a solo/chamber artist in Belgium, Canada, Italy, Germany, Austria, China, New Zealand, and Iceland. She currently holds the bass clarinet position in Lincoln’s Symphony Orchestra. In Pennsylvania, Banks has performed with the Pennsylvania Philharmonic, Allegro Orchestra Lancaster, Opera Lancaster, as well as the Allentown, Harrisburg, Lancaster and Reading Symphony Orchestrass. Banks received her DMA and BM in clarinet from the University of Nebraska-Lincoln and an MM in clarinet from Florida State University. Her primary clarinet teachers are Diane Cawein Barger, Frank Kowalsky, Eric Ginsberg, and Wesley Reist. Her saxophone teachers are Robert Fought and Rebecca Gann. Dr. Banks is the Pennsylvania State Chair of the International Clarinet Association, the founder of the Millersville University Single Reed Symposium, and the Artistic Director of the International Clarinet Association’s 2022 ClarinetFest®.

Dr. Joe Cernuto is Assistant Professor of Music at Millersville University, where he directs the Marching Marauders, conducts the Wind Ensemble, and teaches courses in music and music education. He also serves as director of Millersville Summer Music Camps. Dr. Cernuto is an in-demand clinician, adjudicator, arranger, and conductor in the concert and marching venues. Prior to Millersville, Dr. Cernuto was a Graduate Teaching Assistant at the University of Iowa in Iowa City, Iowa. He has seven years of experience in the public schools of Oklahoma and North Carolina teaching middle school and high school marching band, concert band, jazz band, and eurhythmics. He also served as director of bands at Rogers State University in Claremore, Oklahoma from 2006-2009.

Dr. Cernuto earned his Doctor of Musical Arts in Wind Conducting from the University of Iowa and his Bachelor of Music Education and Master of Music in Music Education from the University of Florida in Gainesville, Florida. Dr. Cernuto's professional affiliations include the College Band Director’s National Association, the National Band Association, Pennsylvania Music Educator’s Association, the National Association for Music Education and Kappa Kappa Psi. Dr. Cernuto and his wife Megan have three daughters – Quinn, Nora, and Avery.

Ryan Kauffman is a saxophonist, woodwind artist, and teacher based in Lancaster, Pennsylvania. He leads several exciting projects, including the (717) Collective and Triology, and is a founding member of the NakedEye Ensemble.

He has performed throughout the Central PA region, including appearances at the Bethlehem Musikfest, Central Pennsylvania Friends of Jazz, Lancaster Jazz Festival, Lancaster Summer Arts Festival, and Rehoboth Beach Jazz Festival. He has had the privilege of performing with Ron Thomas, Peter Paulsen, Harrisburg Symphony, and the Lancaster Symphony Orchestra.
Tell School of Music Faculty

Dr. Micheál B. Houlehan, Chair
Dr. Christy Banks, Assistant Chair

Dr. Barry Atticks
Dr. Joseph Cernuto
Dr. Madeleine Darmiento
Dr. Dain Estes
Dr. Jeffrey Gemmell
Dr. Allen Howell
Dr. Jennifer Jester
Prof. Brandon Martinez
Dr. Xun Pan
Dr. Phillip Tacka
Dr. Vera Volchansky

Prof. Rusty Banks
Prof. Joel Behrens
Prof. Lana Behrens
Prof. Melissa Brun
Dr. Amy Cherry
Prof. Jarrett Churner
Prof. David Cullen
Dr. Ross Ellison
Prof. Marcia Englar
Prof. Stephen Goss
Dr. Amy Gustafson

Dr. Robert Horton
Prof. Ryan Kauffman
Prof. Dave Lester
Prof. Paul Murr
Prof. Kirsten Myers
Prof. Stephen Shiffer
Prof. Kristin Sims
Prof. Robin Spielberg
Prof. Cheryl Staherski
Prof. Anne Stuart
Prof. Michael Vitale

Acknowledgements

Special thanks to the following people for their help and support in making this concert happen:

Office of Visual and Performing Arts: Alex Bender, Chris Jackson, Steph Witman

Tell School of Music: Rachel Dove

Dr. Ieva Zake, Dean of the College of Arts, Humanities, and Social Sciences

Brian Hazlett, Vice President for Student Affairs

Jackie Aliotta, Coordinator for Student Organizations

John Smith IV, President, Student Government Association

Our Wonderful Students and Their Families

And You for Being Here!

Mark Your Calendars – Follow the Tell School of Music for More Details

April 19 – Commercial Lab Band Concert, 7:30
April 20 – Commercial Ensemble Concert, 7:30
April 23 – Millersville Orchestra: MU Winner’s Circle, 7:30
April 25 – Wind Bands of MU: Pops Concert Outdoors, 2:30
April 25 – Percussion Ensemble Concert, 7:30
May 1 – Choir Concert, 7:30