Reawakening: Wind Bands of Millersville in Concert

Millersville University Concert Band
Dr. Christy Banks, Conductor

Millersville University Wind Ensemble
Dr. Joe Cernuto, Conductor

Sunday, November 14
2:30 p.m.
Biemsderfer Concert Hall
Winter Visual Performing Arts Center
Concert Program

Millersville University Concert Band

Dr. Christy Banks, Conductor

Chasing Sunlight (2016) ............................................................... Cait Nishimura (b. 1991)

The Mandalorian (from Star Wars: The Mandalorian - 2020)......................................................

Ludwig Göransson (b. 1984) / Paul Murtha (b. 1960)

Vesuvius (1999)..............................................................................Frank Ticheli (b. 1958)

Rhythm Stand (2004).......................................................................Jennifer Higdon (b. 1962)

Selections from “Dear Evan Hansen” (2018)................................................

Benj Pasek (b. 1985), Justin Paul (b. 1985) / Michael Brown (b. 1962)

Millersville University Wind Ensemble

Dr. Joe Cernuto, Conductor

Smetana Fanfare (1984).................................................................Karel Husa (1921-2016)

Cryptids (2021).................................................................................Alyssa Morris (b. 1984)

I. Bigfoot
II. Loch Ness
III. Abominable Snow Monster

A Song for Tomorrow (2019).............................................................Kevin Day (b. 1996)

The Four Horsemen of the Apocalypse (2020) .........Randall Standridge (b. 1976)

I. War, the Red Horse
II. Pestilence, the White Horse
III. Famine, the Black Horse
IV. Death, the Pale Horse
Concert Band Personnel

**Flute**
Sarah Cahoe*
Lindsey Husband
Sophia Libonati
Lindsey Siciliano
Jordan Taylor
Tucker Uebersax
Mackenzie Van Sickle

**Horn**
Andrew Renicky*
Robert Ferry
Seth Lynn

**Trumpet**
Logan Groft*
Rachel Bitner
Robbie Gricks
Abigail Hoffner
Collin Hood
Ryan Monroe
Connor Vencloski

**Bassoon**
Rachel McFadden*

**Trombone**
Allegra Banks*
Luke George
Mitch McCain
Ben Sedlacsik
Hudson Smith

**Euphonium**
Braeden Flynn*
Travis Wolfrom

**Bass Clarinet**
Taylor Olszewski&

**Tuba**
Grant Smith*

**Alto Saxophone**
Michael Asprea*
Adam Ciampaglia
Julia Glatt
Hannah Gricks
Ryan Powell

**Piano**
Jordan Bucks

**Tenor Saxophone**
Frederick Arnold
Anthony Rodriguez

**Percussion**
Gavin Orth*
Robert Ferry
Emily Haas
Brian Helduser
Ryan Munroe
Graham Roberts

**Baritone Saxophone**
Chase Soler

* Denotes section principal
& Senior Members – Final Concert
Wind Ensemble Personnel

Flute
Tehya Walters*
Sarah Cahoe
Emily Funke
Sheila Long
Tucker Uebersax

Trumpet
Michael Eckersley*
Logan Benoist
Alex Gay&
Patrick Spease&
Bobby Lugiano

Bassoon
John Spade*

Trombone
Benjamin Nase*
Robert Ferry
Christina Rooks
Ross Mather, bass trombone

Clarinet
Gavin Grove*
Alexis Bowen&
Jordan Bucks
Alissa Selfridge&

Euphonium
Colin Yohn*&
Grant Smith

Bass Clarinet
Lindsey Hutchinson*

Tuba
Nathan Crumpler*

Saxophones
Josh Kim, alto sax* &
Elvis Zurita, alto sax
Ben Sedlacsik, tenor sax
Katie Everett, baritone sax

Piano
Jordan Bucks

Horn
Alicia Huang*

Percussion
Hudson Smith*
Adam Clark
Henry Miller
Marleigh Oberholtzer
Gavin Orth
Carly Spina&
Kaitlyn Pekarik&

* Section Principal
& Senior Members – Final Concert
Guest Student Musician
Program Notes

Chasing Sunlight (2016)
Cait Nishimura

*Chasing Sunlight* was inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth’s rotation to catch the last few rays of light before dusk. The steady eighth-note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky.

Just as the sun will always set, humans must accept the impermanence of all things in life, and make the most of every opportunity before it has passed. *Chasing Sunlight* also represents the ongoing pursuit of these opportunities.

*Chasing Sunlight* is the winner of the 2017 Canadian Band Association Composition Composition, and is included on the MusicFest Canada concert band syllabus and the University of Toronto Wind Conducting Symposium repertoire list. (Cait Nishimura)

*Cait Nishimura* is a Canadian composer, songwriter, and music educator based in Waterloo, Ontario. Known for writing melody-driven, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. With influences from minimalism and pop music, her work is full of simple yet lush harmonies, and themes that linger in listeners’ minds. A lifelong nature-lover, she draws inspiration from the beauty of the natural world and aims to transport listeners to the landscapes she writes about. Cait’s music has become increasingly popular among educational music programs as well as within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world. Cait holds degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study. All of her concert works are self-published under Cait Nishimura Music. For more information, please visit caitnishimura.com. (caitnishimura.com)

The Mandalorian (from Star Wars: The Mandalorian - 2020)
Ludwig Göransson, arr. Paul Murtha

*The Mandalorian* premiered in 2019 on Disney+ and was the first live-action series in the *Star Wars* universe. The series was the creation of Jon Favreau and Dave Filoni – both long-time producers and contributors to the *Star Wars* extended universe. The series follows the title “Mandalorian” Din Djarin and his encounters and adventures with the force-sensitive child Grogu (also known as “The Child”). The format of the series is akin to a space Western. The main title music for the series was composed by Swedish born and Los Angeles-based composer Ludwig Göransson, whose other credits include Grammys for the soundtrack to *Black Panther* and scoring films such as *Creed, Creed II, Venom,* and *Tenet.* For *The Mandalorian* soundtrack Göransson performed many of the instruments himself – including the bass recorder motif heard as the main motive for The Mandalorian. This arrangement of the main title uses the wind band setting to mimic as closely as possible the unique sounds produced in the original film score by expert arranger Paul Murtha. (Joe Cernuto)
Vesuvius (1999)  
Frank Ticheli

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from Dies Irae from the medieval Requiem Mass, it became evident that the Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

Vesuvius contains four main themes. The main theme (Theme 1) introduces two important features: the D Aeolian mode (colored by Ab), and the irregular subdivision of 9/8 meter (2+3+2+2). Theme 2, which is more aggressive and rhythmically active, is actually a loose variation of Theme 1. Both themes share the same primary pitches and melodic contours. Theme 3, sinuous and seductive in quality, is first stated by the solo oboe. Each time the theme is repeated, one of its notes is chromatically lateralized, which creates a constant series of subtle modal shifts, from A Phrygian to A Aeolian to A Dorian. Theme 4 is constantly evolving. In its initial, and simples form, it is a menacing four-note horn call, but it immediately restates itself as a five-note motive, and continually changes.

Vesuvius was commissioned by the Revelli Foundation for the Paynter Project (Frank Ticheli)

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmermann.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli is the recipient of a 2012 “Arts and Letters Award” from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.
In 2018, Ticheli received the University of Michigan Alumni Society’s highest honor, the Hall of Fame Award, in recognition for his career as a composer. He was also awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, “given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference. (Frank Ticheli – photo credit Charlie Grosso)

**Rhythm Stand (2004)**  
Jennifer Higdon

*Rhythm Stand*, by Jennifer Higdon, pays tribute to the constant presence of rhythm in our lives, from the pulse of a heart beating to the rhythmic sounds of the world around us. Celebrating the “regular order” we all experience, Higdon incorporates traditional and non-traditional sounds within a 4/4 meter American style swing to heighten student awareness and enhance their creativity. Organized in unique compositional and rhythmic patterns, this work invites students to explore multiple ways of organizing sounds and making music.

In the composer's own words: “Since rhythm is everywhere, not just in music (ever listened to the tires of a car running across pavement, or a train on railroad tracks?). I’ve incorporated sounds that come not from the instruments that you might find in a band, but from ‘objects’ that sit nearby...music stands and pencils! Music stands are played with pencils, which are both ‘objects’ at hand. Not only that, but some of the performers in this piece get even more basic...they snap their fingers. Because music can be any kind of sound arranged into an interesting pattern, I decided to add sounds that you wouldn’t normally hear coming from band instruments, sounds which are created out of ordinary things that might be sitting nearby. Composing is merely the job of combining interesting sounds into interesting patterns. And interesting patterns create cool rhythms. So...I'm making a STAND FOR RHYTHM!” (American Composers Forum)

Pulitzer Prize and three-time Grammy-winner **Jennifer Higdon** (b. Brooklyn, NY, December 31, 1962) taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Jennifer has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral and opera. Her music has been hailed by *Fanfare Magazine* as having "the distinction of being at once complex, sophisticated but readily accessible emotionally", with the *Times* of London citing it as "...traditionally rooted, yet imbued with integrity and freshness." The League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President's Own Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, violinists Nadja Salerno-Sonnenberg, Jennifer Koh and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016; the first American opera to do so in the award's history.
Upcoming commissions include a chamber opera for Opera Philadelphia, a string quartet for the Apollo Chamber Players, a double percussion concerto for the Houston Symphony, an orchestral suite for the Made In America project, and a flute concerto for the National Flute Associations’ 50th anniversary.

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing the work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. In 2018, Higdon received the Eddie Medora King Award from the University of Texas at Austin.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras, including the Cincinnati Symphony, the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. Between 2016 and 2018, Higdon served as the prestigious Barr Laureate Scholar at the University of Missouri Kansas City.

Higdon received the esteemed 2018 Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition.

Higdon enjoys more than 200 performances a year of her works. Her orchestral work, blue cathedral, is one of the most performed contemporary orchestral works in the repertoire, more than 650 performances since its premiere in 2000.

Her works have been recorded on over 60 CDs. Higdon has won three GRAMMY awards for Best Contemporary Classical Composition: first for her Percussion Concerto in 2010, in 2018 for her Viola Concerto, and in 2020 for her Harp Concerto. In 2020, Higdon's Percussion Concerto recording was inducted into the Library of Congress National Recording Registry.

Dr. Higdon received a Bachelor's Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University. In 2019, Dr. Higdon was inducted into the American Philosophical Society, the oldest learned society in the United States. Her music is published exclusively by Lawdon Press. (jenniferhigdon.com – photo credit J.D. Scott)

**Selections from “Dear Evan Hansen” (2018)**

Benj Pasek, Justin Paul, arr. Michael Brown

*Dear Evan Hansen* opened on Broadway in 2016 and has remained in production ever since. The show closed in March 2020 due to the COVID-19 pandemic but is set to resume performances in December 2021. The show is composed by the compositional/lyrical team of Benj Pasek and Justin Paul, with the book by Steven Levenson. The show has had tremendous critical acclaim, including Tony Awards for Best Actor in a Leading Role in a Musical, Best Featured Actress in a Musical, Best Score, and Best Musical. The show has also won Grammys, Drama Desk, Drama League, and Laurence Olivier Awards.

“A letter that was never meant to be seen, a lie that was never meant to be told, a life he never dreamed he could have. Evan Hansen is about to get the one thing he’s always wanted: a chance to finally fit in. Both deeply personal and profoundly contemporary, *Dear Evan Hansen* is the new American musical about life and the way we live it.” (broadway.com)
Selections from “Dear Evan Hansen” include arranger Michael Brown’s settings of “Waving Through a Window,” “For Forever,” and “You Will Be Found.”

Oscar, Grammy, Tony, Olivier and Golden Globe Award-winning songwriters/producers Benj Pasek & Justin Paul are best known for their work on Dear Evan Hansen, La La Land, The Greatest Showman. Their songs “City of Stars” and “Audition (The Fools Who Dream)” from La La Land were both nominated for the Academy Award for Best Original Song, and “City of Stars” garnered both the Academy Award and Golden Globe for Best Original Song in a Motion Picture. Pasek & Paul won the 2018 Golden Globe for Best Original Song for “This Is Me” from The Greatest Showman, which was also nominated for the 2018 Academy Award for Best Original Song and most recently for the 2019 Grammy Award for Best Song Written for Visual Media. Recent projects include the live-action movie musical Aladdin at Disney, and upcoming projects include Disney’s live-action Snow White, Universal Pictures’ adaptation of their musical Dear Evan Hansen, an original musical drama series with Fox 21/Showtime, and an original animated musical with Disney Animation/Blue Sky Studios. With the release of the novelization of Dear Evan Hansen, Benj and Justin became New York Times Best-Selling Authors. On Broadway, they composed the score for the six-time Tony Award-winning Dear Evan Hansen, their highly acclaimed original musical for which they received an Obie Award, a Drama Desk Award, and the Tony Award for Best Score.

Their albums for Dear Evan Hansen, La La Land, and The Greatest Showman appeared in the top 10 of the Billboard 200, the latter of which held the #1 spot for multiple weeks in a row. The Dear Evan Hansen Original Broadway Cast Recording won the 2018 Grammy Award for Best Musical Theater Album and is certified Gold. The Greatest Showman Original Motion Picture Soundtrack was named the best-selling album in the world in 2018, won the 2019 Grammy Award for Best Compilation Soundtrack for Visual Media, the 2019 Billboard Music award for Top Soundtrack, and is certified Platinum in over a dozen countries, including Triple Platinum in the US, New Zealand, China, Taiwan, and Indonesia, Quadruple Platinum in the Philippines, Hong Kong, and Australia, 6x Platinum in Singapore, 7x Platinum in the UK, 9x Platinum in Ireland, and 10x Platinum in Korea.

Pasek & Paul had their Broadway debut in 2012 with their Tony-nominated score for the Broadway musical A Christmas Story, an adaptation of the classic holiday film, further adapted into a live telecast for FOX in 2017. Their new song written for the telecast, “In the Market for a Miracle,” was nominated for the 2018 Emmy for Outstanding Original Music and Lyrics. In 2013, they contributed several songs to NBC’s Smash, and received great acclaim for their musical Dogfight which was awarded Off-Broadway’s highest honor, the Lucille Lortel Award for Best New Musical. Their earlier theater credits include the children’s musical James and the Giant Peach and the popular song cycle Edges. Pasek and Paul went on to receive a Daytime Emmy Award nomination for Outstanding Special Class – Short Format Daytime Program for the song “Unlimited,” featured in an Old Navy YouTube campaign. In 2017, the songwriting duo composed a song for the CW’s musical episode of The Flash, and also wrote “Get Back Up Again” for the DreamWorks animated film Trolls. Among their numerous honors, in 2007 they became the youngest winners ever of the famed Jonathan Larson Award for most promising musical theater songwriters, and in 2019, they became the first writers for stage or screen to be honored with the ASCAP Vanguard Award. (pasekandpaul.com – Image credit pasekandpaul.com)
Smetana Fanfare (1984)
Karel Husa

*Smetana Fanfare* for Wind Ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984, in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana’s death. This short work uses two excerpts from Smetana’s symphonic poem *The Wallenstein’s Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague.

For this opportunity Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this synthesis by borrowing heavily from the symphonic poem while integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from *Wallenstein’s Camp*; a fanfare intoned by four trumpets accompanied by a timpani roll. As the composition progresses, the fanfare begins to transform into Husa’s style. The composer adds dissonance by stacking statements of the fanfares in different keys. This technique, coupled with the coexistence of major and minor chords (described by Husa as “Renaissance thirds”), and repeated rhythmic motives, make the fanfare characteristically Husa. The piece grows in volume and intensity from beginning to end, finishing with a climactic unison statement in the entire ensemble (From the Score and Program Note from San Diego State Wind Symphony Concert March 2014).

**Karel Husa** (7 August 1921 in Prague - 14 December 2016, Apex, N.C.) was a Czech-American composer. Husa’s father was in the shoe business, and Karel’s family had hoped he would pursue a career in engineering. It was only at the urging of his mother that he added the study of violin and piano to his engineering courses. With the Nazi occupation of Czechoslovakia, the engineering school he attended was closed, and he attempted unsuccessfully to enroll in an art school as a painter. His technical background eliminated him from all but the Prague Conservatory, where he secured the only opening in the composition department. Prior to this time, he had had no formal music training with the exception of his early violin and piano lessons. At the conservatory, he studied with Czech composer Jaroslav Ridky.

Following World War II, Husa completed his studies through the equivalent of a master’s degree and left Prague to attend the Ecole Normale de Paris. There he studied composition with Arthur Honegger and Nadia Boulanger, and studied conducting with Jean Fournet and Andre Cluytens. The Academy of Musical Arts in Prague accepted the studies he had done in Paris and awarded him a Doctorate of Music in 1947.

After receiving his doctoral degree, Husa remained in Paris, composing and conducting concerts not only in Paris but throughout Europe. By 1954, the amount of time he could devote to composing was seriously limited because of his many guest-conducting engagements. At the suggestion of his friend Elliott Galkin, Cornell University offered him a faculty position that would give him the opportunity to conduct its orchestra for one year and teach theory for three years. He accepted, and in 1959, he and his family became American citizens. Husa was Kappa Alpha Professor until his retirement in 1992.

He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and received honorary degrees from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation, awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts, Koussevitzky Foundation commissions, the Czech Academy for the Arts and Sciences Prize, the Czech Medal of Merit, First Class, from President Vaclav Havel, and the Lili Boulanger award. His music is published by Associated Music Publishers.
Husa's works for band include *Music for Prague 1968*, which in its orchestral and band versions has been widely performed. Based on the 15th century Czech chorale, *Ye Warriors of God and His Law*, it is in effect a lamentation of the Russian invasion of Czechoslovakia in August, 1968.

In addition to music for band and orchestra, Husa wrote for chorus, voice, piano, and chamber ensembles. He was the recipient of many prestigious awards, including the Pulitzer Prize for music in 1969. He was described by Elliott Galkin in the Baltimore Sun as "...one of the most interestingly human and humane musical minds in this century's recent history." (windrep.org)

**Cryptids (2021)**

Alyssa Morris

A cryptid is a creature or plant whose existence has been suggested but not discovered or documented by the scientific community. Cryptids often appear in folklore and mythology, leading to stories and unfounded belief about their existence. This three-movement character piece for wind band was a project for an orchestration class I took in 2014. It is six minutes in length. Movements include: Big Foot, Loch Ness, and the Abominable Snow Monster. The work was premiered by the BYU Symphonic Band in the Fall of 2014, and was the winner of the Winter 2017 CCM Composers Competition. (Alyssa Morris)

**Alyssa Morris** has delighted audiences around the world with her “exceptional” and “soulful” musicianship (Fanfare.) American Record Guide describes her playing as “stunning,” exhibiting “unmistakable...virtuosity.” Alyssa serves as Assistant Professor of Oboe and Music Theory at Kansas State University, and as the principal oboist of the Topeka Symphony Orchestra and Wichita Grand Opera. She has appeared as a soloist in venues throughout the United States, Scandinavia, the British Isles, and Western Europe. She performed as a concerto soloist at the Kennedy Center, and as a recitalist at the 2014, 2016, and 2018 International Double Reed (IDRS) Conventions in New York City, Columbus, Georgia, and Granada, Spain. Alyssa previously held the position of associate principal oboe in the Richmond Symphony Orchestra, and 2nd oboe in the Utah Wind Symphony. She has additionally performed with the Cincinnati Chamber Orchestra, the Cincinnati Bach Ensemble, the Kentucky Symphony Orchestra, the Utah Baroque Ensemble, and the Utah Lyric Opera.

Regarding her equally expansive work as a composer, Alyssa’s chamber music is performed extensively around the world. Her music has been presented at several International Double Reed Conventions, the National Flute Association Convention, the National Clarinet Association's ClarinetFest, and the Society of Composers Inc. National Convention. Alyssa has been commissioned to write music for the Richmond Symphony Orchestra, the U.S. Air Force Woodwind Quintet, the River Oaks Chamber Orchestra, Dr. Mark Ostoich (University of Cincinnati College-Conservatory of Music), the Sundance Trio (Brigham Young University), and Carolyn Hove (principal English horn of the Los Angeles Philharmonic), to name a few.

She was a recipient of an International Barlow Composition Commission, and she is the Composer-In-Residence for the River Oaks Chamber Orchestra’s 2020-2021 season. Alyssa’s music has been recorded on the Equilibrium, Centaur, Tantara, Blue Griffin, and MSR Classics labels. Alyssa recently recorded her own album of her music through MSR Classics, titled “A Higher Place, Chamber Music for Oboe.”

Fanfare magazine writes the following about her album “A Higher Place:”
“Alyssa Morris... brings something that we don’t always hear in the music of our time—wit. Add to this a true melodic gift, an ability to evoke a range of moods, and a strong imagination, and the result is a composer whose music is gratifying even on repeated hearings.”

Alyssa was a 2016 PEO scholar, and was selected as the Idagrace Guy Endowed Scholar. Alyssa was the only music major in 2016 to receive a top ten position in this competition amongst the hundreds of female doctoral students who applied from the United States and Canada. As a PEO scholar, Alyssa was awarded $15,000 in support of her research.

Alyssa earned her BM and MM degrees in oboe performance at Brigham Young University, where she studied with Dr. Geralyn Giovannetti. She earned her DMA in oboe performance with a cognate in composition at the University of Cincinnati College-Conservatory of Music where she studied with Dr. Mark Ostoich, Dwight Parry, and Lon Bussell. Alyssa lives in Kansas with her husband and two children. They enjoy exploring the beautiful midwestern prairies together. (www.alyssamorrismusic.com/bio)

A Song for Tomorrow (2019)
Kevin Day

A Song for Tomorrow is a composition that is very near and dear to my heart. The piece was composed in memory of my friend Jonathan Foreman, who tragically died in September of 2018. Jonathan, his older brother David, and their family and I were close when we were in high school and so his death hit me very hard; as well as the family, and the students and faculty of Arlington High School. For his funeral, the room was packed with Arlington High School teachers, students, and alumni who knew Jonathan. Arlington High School was always a family and so it was amazing to see how many people came out to support and say their goodbyes. After the funeral service, I felt a deep pulling on my heart that I need to write something for David and the Foreman family, as a tribute to Jonathan. I pondered what to do for months until I was able to come up with a title and an idea for the piece. The title of the composition, A Song for Tomorrow, is inspired by a Latin phrase that was printed on Jonathan’s funeral program. This phrase read “Cras alius dies est”, which means “Tomorrow is Another Day”.

The song is meant to embody who Jonathan was, and provide hope and comfort to the family and friends who knew him for the days to come. The song features a chorale that I came up with that comes back in different forms throughout the piece. Jonathan was a trumpet player and so I wrote an off-stage trumpet solo that is played (which represents him), as well as a trumpet section feature that builds the climax of the piece. The piece explores different conflicts and dissonances, until coming to a peaceful resolution. This was incredibly hard for me to write and so I wanted to make sure that I put everything in my heart into this work I hope that this piece can be comforting and provide peace to all who have lost someone close to them. I hope it gives them the strength to carry on through the days ahead, for every tomorrow that comes. (Kevin Day)

Kevin Day (b. 1996) has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s in Southern California, and his mother was a sought-after gospel singer from West Virginia, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms.
A winner of the BMI Student Composer Award and other honors, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by major orchestras and wind bands including the Boston Symphony, Detroit Symphony, Houston Symphony, Fort Worth Symphony, and the UT Wind Ensemble, and several top military bands. He was also selected as the 3rd Prize winner of the 2020 New Classics International Young Composer Contest of the Moscow Conservatory. His works have also been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, TMEA, and other major venues. Day has collaborated with the likes of Jens Lindemann, Demondrae Thurman, Steven Cohen, and Jeremy Lewis on concertos for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and many more. He has been mentored by composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day is currently pursuing his Doctor of Musical Arts Degree in Composition at the University of Miami Frost School of Music, where he is studying composition with Lansing McLoskey, Charles Norman Mason, and Dorothy Hindman, as well as jazz piano with Shelly Berg. Day holds a Master of Music in Composition Degree from the University of Georgia, where he studied with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelsbach. His works are published with Murphy Music Press, Dev Music Publishing, Cimarron Music, and Kevin Day Music. Day currently serves as the Vice President for the Millennium Composers Initiative and is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America. (kevindaymusic.com/bio...Photo credit – Sara Bill Photography / Karen Cubides Agency)

The Four Horsemen of the Apocalypse (2020)
Randall Standridge

The Four Horses of the Apocalypse is a suite for Wind Ensemble that illustrates the four mythological figures that herald the end of days.

I. War, The Red Horse

This movement is written in the style of a barbaric march. War rides across a battlefield, his entourage of giant beasts and monsters cavorting and blasting horns into the air as they terrify all before them.

II. Pestilence, the White Horse

For this movement, I interpreted pestilence to mean both disease and a plague of locusts. The buzzing sound of the insects and the spread of the infection crawl across the soundscape. The movement ends on a quiet note as all voices fall silent, wiped out by the rider on the White Horse.

III. Famine, the Black Horse

To represent “Famine,” I attempted to use as sparse of a soundscape as possible. Think of it as “lyrical minimalism.” The vast, empty landscape where nothing grows is illustrated by the restrained scoring and open intervals.
IV. **Death, the Pale Horse**

The final movement is a galop, as Death rides down his victims, scythe held aloft over his steed.

The work was commissioned by the Colorado Mesa University Wind Symphony and their conductor, Calvin Hofer, with the generous support of Karen Combs. (Randall Standridge)

**Randall Standridge** (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions Snake Charmer, Gently Blows the Summer Wind, and Angelic Celebrations have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work Art(isms) was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work Stonewall: 1969 was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series.

In addition to his career as a composer, Mr. Standridge is the owner and editor for Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as a drill designer, music arranger, and colorguard designer for the marching arts, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas with his family. (randallstandridge.com/bio)
Conductors

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, Greece, 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 Orchestras. 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 Catwein 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®.

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.
Tell School of Music Faculty

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Dr. Christy Banks, Assistant Chair

Dr. Barry Atticks    Prof. Rusty Banks    Dr. Robert Horton
Dr. Joseph Cernuto   Prof. Melissa Brun   Prof. Ryan Kauffman
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Dr. Vera Volchansky  Dr. Amy Gustafson       Prof. Anne Stuart
                        Prof. Michael Vitale

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November 15 – African Dance & Drumming Concert, 7:30 pm

November 18 – Commercial Ensemble Concert, 7:30 pm

November 19 – Commercial Lab Band, 7:30 pm

November 30 – “Not So Silent Night” Featuring Commercial Ensembles, 7:00 pm

Glorious Sounds of the Season – December 4, 4:00 and 7:30 pm, December 5, 7:30 pm

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